77E

MISS: TURNER

INSTITUTES of MUSIC,

OR

easy INSTRUCTIONS for the

HARPSICHORD:

In which every thing necessary for well grounding the Scholar, in the Rudiments of the Science, is fully treated of, in a new and familiar manner, by way of Question and Answer.

To which are added easy, and pleasing Lessons for Practice; properly fingered for young beginners;

BY

EDWARD MILLER

Organist at Doncaster.

Price 10^{s} 6^{d}

——Si quid novisti, rectius istis;
candidus imperti: Si non, his utere mecum.
Hor: Epis.

LONDON

Printed by Longman and Broderip N^{o}. 26 Cheapside,
and N^{o}. 13 Hay Market.

Edwd. Miller

Digitized by the Internet Archive
in 2015

https://archive.org/details/institutesofmusi00mill

MUSICAL PUBLICATIONS

Printed and Sold by Longman & Broderip at the Apollo No. 26, Cheapside & No. 13, Hay Market London

HARPSICH.D MUSIC

Sonatas continued from Plate II

Kelner's Preludes		1	0
Kelways		10	6
Kirkhan's		1	0
Langé		8	0
Le Brun's	Op 2	10	6
Muslewecks		3	0
Mollen's Two Sets	each	10	6
—— easy Lessons	Op 5	6	0
Mully's		10	6
Nares's		10	6
Naumann's		5	0
Nichelmann's		4	0
Nicolai's	Op 1, 5 & 7 each	10	6
Orgitano's		10	6
Pellegrino's	Op 7	5	0
Pergolese	2 Sets each	7	6
Piozzi's	3	10	6
Pugnani's		10	6
Raupach's		10	6
Ricci's	4	10	6
Richter's	2.d Set	10	6
Roeser's	6	5	0
Rusho	1.st Set	10	6
——	2 Set 6	6	0
Sarti's		3	0
Scarlatti's Book	6.th	5	0
Schetky's	8	10	6
Schmidt's	2 Sets each	7	6
Schobert's	Op 1 2 & 3 each	3	0
——	4 5 & 8 each	3	0
——	9 & 10 each	5	0
——	11	10	6
——	19	3	0
Schumann's	3	5	0
——	5 & 7 each	10	6
——	Parts to D.o each	6	0
——	9	10	6
Schwindl's	6	7	6
——	Minuets	1	6
Sharp's		10	6
Smith's	5 6 & 8 each	10	6
——	Minuets	2	6
Smethergell's		5	0
Stacs	Op 3 & 5 each	1	6
——	4	5	0
Swanberg's	2	5	0
Taylor's	Sonatas	10	6
——	Divertiments	5	0
Thomson's		3	0
Three Collections of Minuets & Dances by a Dilletante	ea	2	6
Tischer's		2	6
Toeschi's		10	6
Vanden Gheyn's		6	0
Vento's	10 Sets each	10	6
Wagnseil's	easy	3	0
——	2	10	6
Wagnseil Agrel's	&c	5	0
Webbe's		6	0
Wolf's		5	0
Xalon's	Op 5 & 6 each	10	6
Zanetti's		7	6

Duets for one Harpsich.d &c.

Kirkman's Duets	2	10	6
Smith's	4 Sets each	6	0
Overture to Artaxerxes	Ditto	2	6
——	Il Viaggiatori	2	6

HARPSICH.D MUSIC

Single Sonatas & Lessons for the Harpsichord or Piano Forte

Alcock's Lessons		0	6
——	Rondo	1	0
Arnold's Lesson		1	0
Baldicocchi's		1	0
Barbant's		1	0
Barber's		1	0
Carter's Rondo		1	6
Castrucci's Lesson		0	6
Cox's Organ Music	N.o 1 & 2 ea	1	0
Debalzi's Lessons		0	6
Eichner's Allemande		0	6
Fisin's Lessons		1	6
Gallupi's	1 & 2 each	1	0
Graun's		1	0
——	Battle of Rosbach	1	0
Gulin's Lessons		1	0
Handel's Water Music		0	6
Heron's	1 & 2 Lesson's each	1	0
——	Volunteers	2	0
Jackson's		1	0
Kunzen's		0	6
Schobert's	Lessons	1	0
Scouler's		1	0
Sharp's		1	0
Smethergell's		1	0
Taylor's	1.st	1	0
——	2.d	2	0
Wagenseil's		1	0
Weldon's		0	6

Overtu.s for the Harpsi.d or P.o Forte

Abel's		6	0
Amintas		0	6
Artaxerxes	Arne	0	6
——	Vento	0	6
Athridates		1	0
Bales's	Medley	0	6
Blackmoor		0	6
Capricious Lovers		0	6
Christmas Tale		0	6
Coechi's		10	6
Comus		0	6
Cymon		0	6
Deserter		1	0
Election		0	6
Elopement		0	6
Fair Quaker		0	6
Elfrida		0	9
Guglielmi's		0	6
Haydn's	3 each	2	0
Institution of the Carter		0	9
Jomelli's		1	6
Jubilee		0	6
King Arthur		0	6
Lionel & Clarissa		0	6
Love in a Village		0	6
Maid of Oaks		1	0
Mother Shipton		0	6
Padlock		0	6
Patie & Roger		0	6
Periodical 12 Numbers	ea	0	9
Pharnaces		0	6
Pierces's		1	0
Poor Vulcan		0	6
Quaker		0	6
Royal Merchant		0	6
Royal Shepherd		0	6
Seraglio		0	6

HARPSICH.D MUSIC

Overtures continued

Six Select by Vanhal &c		10	6
Theatrical Candidates		0	6
Thomas & Sally		0	6
Tom Jones		0	6
Vanhal's	N.o 12 & 15	2	0
Waterman		0	6
Wedding Ring		0	6
Yarnold's		7	6

Favorite Airs with Variations for the Harpsich.d or Piano Forte

Air de Julie		0	6
Alin a Roon		0	6
Ally Croaker		0	6
Auld Robin Gray		1	0
Bach's Canzonet		1	0
Black Joke	Clementi	2	0
Corelli's Minuet		0	6
Debalzi's Minuet		0	6
Fools Russian	D.o	0	6
For Sally I Sigh		0	6
Fie nay prethee John		1	0
Gardner's Minuet		0	6
Garot in Otho		0	9
Geminiani's Minuet		0	6
Hawkins & Wade's	D.o	0	6
Hefler's Ghost		0	6
Jolly Young Waterman		0	6
Lady Coventry's Minuet		0	6
Lady Powis's	D.o	0	6
Lorly Nancy		0	6
Lorly Nymph		0	6
D.r Hook		0	6
Martini's Minuet		1	0
Old Highland Laddie		1	0
Parry's Airs		10	6
Rural Felicity		0	6
Saw you my Father		0	6
D.r Hook		0	6
Snow's Variations		2	0
Straub's Mechlenburg Garot		1	6
The Rose		1	0
Thou Soft flowing Avon		0	6
Thro' the Wood Laddie		0	6
To thee O gentle Sleep		0	6
Twede Side		0	6
Water Parted		0	6
When I Folowed a Lass		0	6

Voluntaries & Fuges for the Organ or Harpsichord

Alcock's Voluntaries		4	0
Blewitt's	Op 2	6	0
Boyce & Greene's Book	3	5	0
Broderip's easy Fuges		1	0
Cirri's Organ Pieces		5	0
Eighteen easy Voluntaries		4	0
Greene's	D.o	5	0
Green & Travers's Book	1.st	5	0
Handel & Greene's D.o	2.d	5	0
Handel's	D.o 4.th	6	0
Kelner's Fuges		3	6
Kendel's Voluntaries		3	0
Nare's's Fuges		5	0
Organest's Pocket Compan.n		2	0
Ten Organ Pieces by Philo Armonica		10	6

English Operas & Entertainments for Voice & Harpsichord

Achilles in Petticoats		6	0
Almena		9	0

VOCAL MUSIC

English Operas continued

Almena	1 2 & 3 ... each	3	0
Amintas		6	0
D.o	N.o 1 & 2 ... each	3	0
Artaxerxes		10	6
Baucis and Philemon		8	0
Black moor		4	0
Brick Dust Man		2	0
Buxom Joan		6	0
Capricious Lovers		9	0
Captive		4	0
Choice of Harlequin		7	6
Christmas Tale		10	6
Comus		8	0
Collagen or W.m & Nancy		4	0
Country Courtship		2	0
Cymon		10	6
Dead Alive		5	0
Deserter		7	0
Doctor Faustus		2	6
Druids		6	0
Election		3	6
Elfrida		8	0
Elopement		2	6
Ephesian Matron		6	0
Fairy Prince		6	0
D.o	N.o 1 & 2 ... each	3	0
Flora or Hob in the Well		2	6
Golden Pippin		7	6
Grenadier		2	0
Guardian out Witted		9	0
D.o	N.o 1 2 & 3 ... each	3	0
Institution of the Carter		4	0
King Author		10	6
Ladies Frolic		4	0
Ladle		2	0
Lilliput		2	6
Love in a Village		8	0
Macbeth		6	0
Maid of Oaks		10	6
Mischance		2	0
Monster of the Woods		4	0
Mother Shipton		2	6
Padlock		6	0
Palace of Mirth		2	0
Peep behind the Curtain		4	0
Pharnaces		9	0
Pigmy Revels		2	6
Poor Vulcan & Portrait	each	6	0
Quaker		6	0
Recruiting Serjeant		6	0
Royal Merchant		9	0
——	Pastoral	25	0
——	Shepherd	9	0
School for Fathers		10	6
Seraglio		6	0
Shakespeare's Ode		4	0
Sylphs		4	0
Theatrical Candidates		3	0
The Miller's Daughter		1	0
Thomas & Sally		1	6
Tom Jones		10	6
Tom Thumb		1	6
Trip to Portsmouth		3	0
Two Misers		6	0
Vineyard Revels		2	6
Waterman		3	0
Wedding Ring		7	6
Wilches &c		2	3

PREFACE

It is a common obſervation that young Ladies at Boarding Schools, ſeldom make any great progreſs in Muſic. The Author of this book, who has been many years employed in thoſe Seminaries, convinced of the truth of ſuch remark, and at the ſame time conſcious that the difficulty of redreſsing it, ariſes from the ſhortneſs of time a Maſter can allow to each Scholar, where there are numbers to be taught, has at length after many experiments found that the beſt method of communicating the principles of Muſic to young Students is by way of Queſtion and Anſwer. Thus, if twenty young Ladies learn muſic in the ſame School, which is not very uncommon; ſuppoſe, inſtead of one being taught the uſual time, and then another called to take her place, the whole number were collected together, and while one is performing on the Harpſichord, the reſt are as uſefully employed in learning the Ele-ments of Muſic; — ſome, the names and length of Notes; — ſome, the different Characters, and counting Time; others, copying Muſic &c. all which may be done with very little trouble to the Maſter; for while he is engaged with one at the Harpſichord, the reſt may be queſtion-ing and aſsiſting each other in the principles of the Science here laid down.

By this method they muſt doubtleſs, learn more in one Leſson than by ſeveral in the common way.

That there is a neceſsity for ſome ſuch Plan as this, any perſon who knows the great deficiency of Ladies in general with regard to the grammatical part of Muſic, will readily allow. — Perhaps it is not neceſsary for them to enter into the Minutiæ of the Science; but ſurely, after learning a competent time, they ought to know how to perform any piece of Muſic not extremely difficult, from their own reſources only; which they can never do, unleſs they be at firſt well grounded in the principles of Time and other requiſites:

And I again repeat it, that in a School where there are numbers to be taught, a Maſter cannot allow a ſufficient time to each Scholar for compleating theſe purpoſes; if, while he is engaged with one only, all the reſt are unemployed.

The want of neceſsary knowledge, (not of finger or ear) is the great reaſon why, after many years practice, ſo many of our female Performers give up Muſic. — Left to themſelves, they too frequently meet with difficulties which they are unable to conquer: till at length vexed to find their beſt endeavours ineffectual, they will no longer endure the mortification of ſuch frequent diſapointments.

Thus, a delightful and rational entertainment is loſt both to themſelves and friends, through the want of being properly grounded at firſt, in the principles of the Science.

It is to be hoped the judicious and candid Maſter, if he aſſent to the truth of the above re-marks, will have no objection to a Plan, which will ſave him much trouble in writing for his Scholars. — If many are to be taught, his taſk is not eaſy. No aid is to be ſlighted. — Every aſsiſtance is to be wiſhed for; and ſurely the uſe of this Book can no more affect his importance, than that of a Teacher of a Language is leſsened, by making uſe of Grammars, and other means of aſsiſtance for young beginners.

Muſic affords an ample field for inveſtigation: there is enough for the Maſter to do, as well as the Scholar; who, after he well underſtands this Book, and can perform all the Leſsons; if he aims at higher attainments, muſt ſtill remember; that Expreſsion, the Soul of Muſic, can only be infuſ'd into him by the Hand, and not by the Tongue, or Pen of the Muſician.

CHAPTER I LESSON I

On the Notes

Pupil, How many letters are made uſe of in Muſic?

Maſter, Seven.

P. Which are they?

M. A, B, C, D, E, F, G, and after G, — A, B, C, &c. again,

P. How are the Names of the Notes diſtinguiſhed,

M. By their ſituation on Lines and Spaces,

P. How many lines are made uſe of in Muſic?

M. Five — The loweſt is call'd the 1ſt line, the next above the 2d line &c. counting upwards.

P. Are there no more than five lines uſed in Muſic?

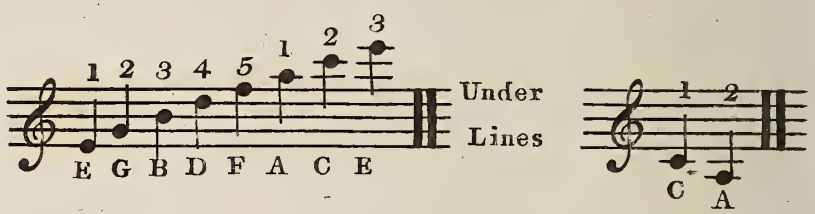
M. Yes. The 1ſt additional line above the 5th line is call'd the 1ſt over Line, the 2d the 2d over Line &c. And the 1ſt additional line under the 1ſt line is call'd the 1ſt under Line, the 2d the 2d under Line &c.

P. What are the Names of the Notes on the different Lines in the Treble?

M. The 1ſt line is E, the 2d G, the 3d B, the 4th D, the 5th F, the 1ſt over line A, the 2d C, and the 3d E, the 1ſt under line C. and the 2d A.

P. Put theſe down in Notes.

M. Yes. they are thus placed



P. What do you call Spaces?

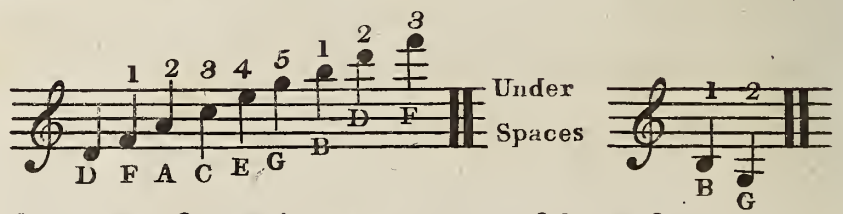
M. The intermediate diſtances between the lines.

P. How do you name the Spaces?

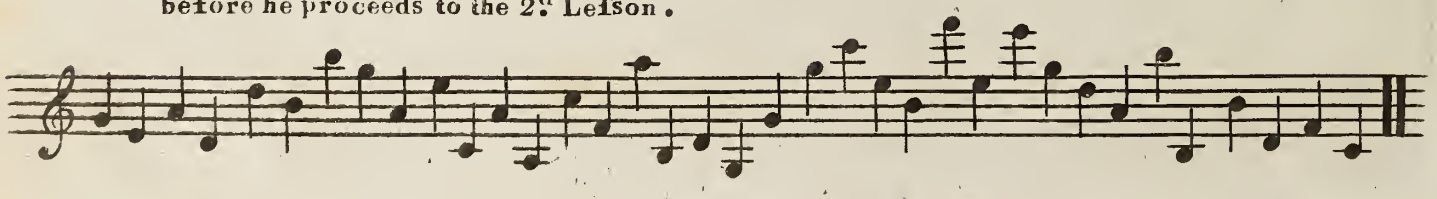
M. Under the 1ſt line D, the 1ſt Space F, the 2d A, the 3d C, the 4th E, the 5th G. — the 1ſt over Space B, the 2d D, & the 3d F. — the 1ſt under Space B, the 2d G.

P. Put theſe down in Notes.

M. Yes. they are as follows



Exerciſe of the Treble Notes: the Names of all which the Scholar muſt be perfect in, before he proceeds to the 2d Leſſon.



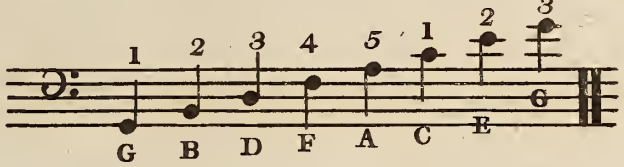
LESSON II

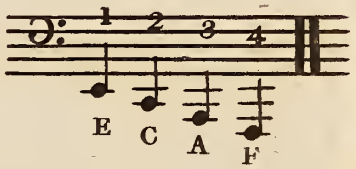
Pupil. How do you diſtinguiſh Treble Notes from Baſs Notes?

Maſter. The Treble is diſtinguiſh'd by this mark 𝄞 being placed on the ſecond line, from whence it is called the Treble, or G, Cliff And the Baſs is known by this mark 𝄢 being placed on the fourth line, from whence is is called the Baſs, or F Cliff

P. What are the Names of the different lines in the Baſs?

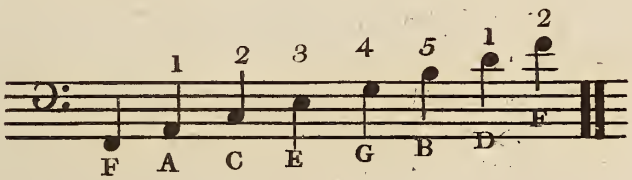
M. The 1ſt line G, the 2d B, the 3d D the 4th F, the 5th A. the 1ſt over line C, the 2d E, & the 3d G.

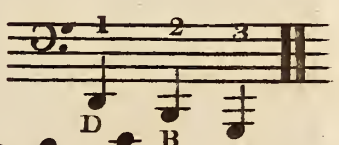
Example 

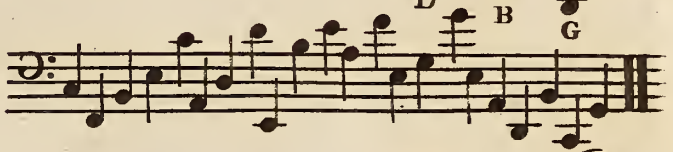
Under Lines 

P. How do you know the Spaces in the Baſs?

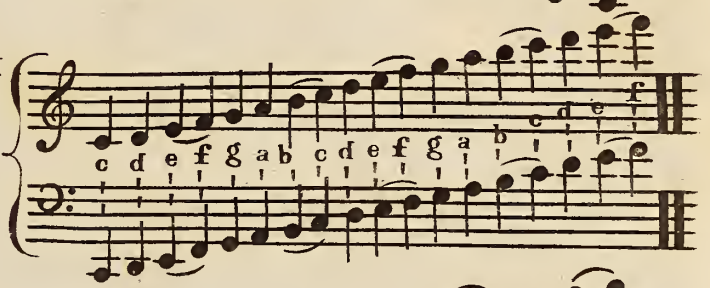
M. Under the 1ſt line F, the 1ſt Space A, the 2d C, the 3d E, the 4th G, the 5th B, the 1ſt over Space D, the 2d F.

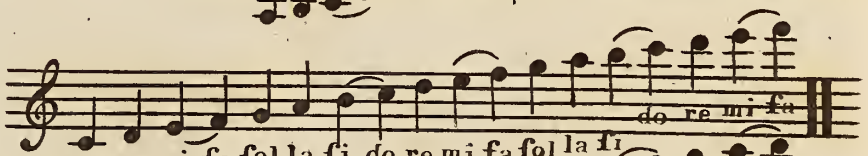
Example 

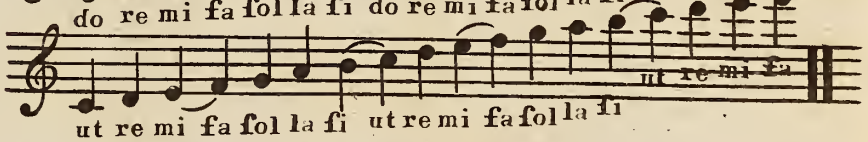
Under Spaces 

Exerciſe on the Baſs Notes: Their Names to be known perfectly, before the Harpſichord is touched. 

The Gamut, or Scale of Notes for the Harpſichord

Engliſh method of naming the Notes by Letters 

Italian method by Syllables 

French method by Syllables 

*I have always found that Scholars are better grounded in their Notes by this, than by any other method. — The ſituation of the Notes thus ſeparated, makes a ſtronger impreſsion on the mind, than when they are placed in a Diatonic order, as in the Gamut.

NB. The French Maſters generally begin to teach even their Harpſichord Scholars to Sing, or Sol Fa the Notes in the Scale; which ſeems to be a good method, to make them diſtinguiſh the whole Notes or Tones, from the half Notes or ſemitones — In the above Scales the Semitones are all marked thus ⁀.

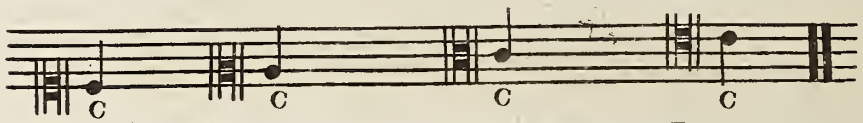
LESSON III.

Which ſhould be omitted till the Scholar has made ſome proficiency.

Pupil. Are there no other Cliffs made uſe of in Muſic, beſides the Treble and Baſs Cliffs?

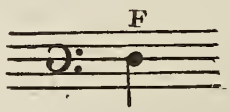
Maſter. Yes. there are four others. The Tenor, or Altus. the Counter Tenor, or Contra Alto; the Mezzo Soprano, and the Soprano, In which laſt Cliff the Italians write their Treble or upper Part. — Theſe are all called C, Cliffs; becauſe on whatever Line the Cliff ſtands, a Note there placed is always called C; and the other Notes follow progreſſively as in the Gamut.

Example of the C, Cliffs.



P. Does the Baſs or F Cliff ever change its poſition?

M. Yes. It is ſometimes, but rarely, placed on the 3.d Line



Example of the different C, Cliffs with their uſual compaſs for the Voice.

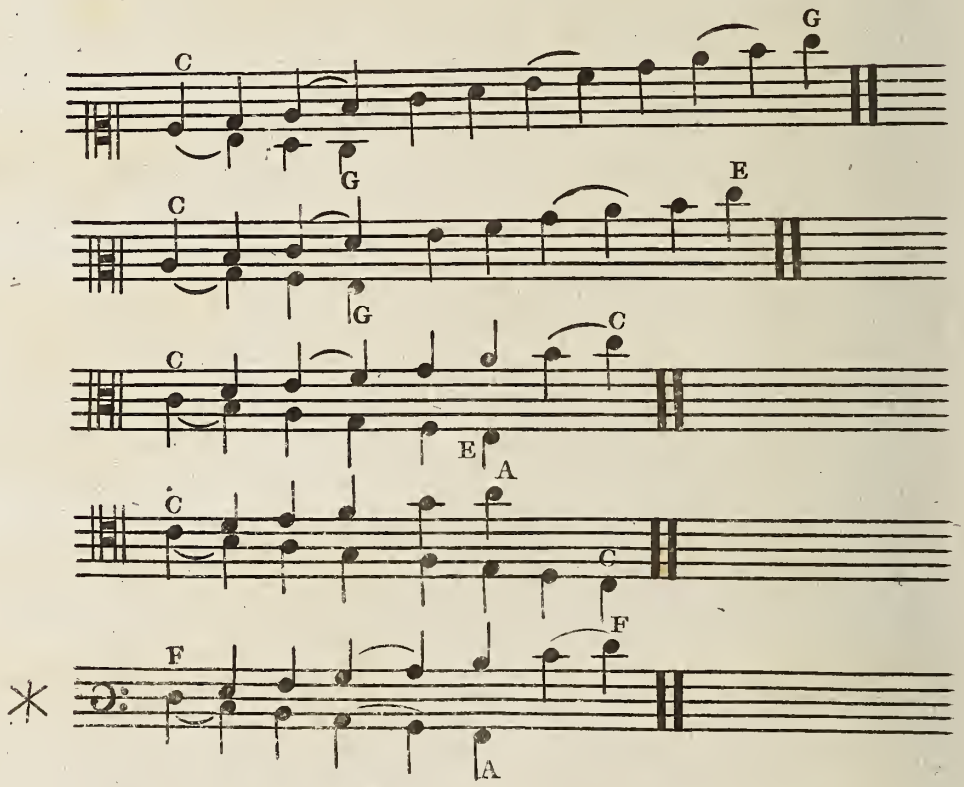
Soprano.

Mezzo Soprano, rarely uſed.

Counter Tenor, or Contra Alto.

Tenor or Alto.

Baritono, ſeldom uſed.



✳ Modern Compoſers avoid uſing the C, Cliffs as much as poſſible, and indeed they only tend to increaſe difficulties; for all Harpſicord Muſic may be written, and perform'd without them; however, they are of great uſe in Vocal Muſic, to arrange the different Voices, alſo in Tranſpo-ſition, and compoſing the French Horn parts in a Score.

CHAPTER II LESSON IV

Pupil As I ſuppoſe myſelf perfect in the names of the Notes, by what method am I to know them on the Harpſicord? *

Maſter. All Harpſicords are compoſed of long and ſhort Keys: the long Keys are called natural Notes, (though they are not always ſo) and the ſhort Keys between the long ones, are called Flats and Sharps. There are two ſhort Keys, and three ſhort ones alternately throughout the Harpſ.d

The long Key about the center of the Inſtrument, between the two ſhort Keys is D, and the long Key between the upper of the next three ſhort Keys is A. ſo that by counting the long Keys only to the right hand from any D, or A, according to the Gamut, you know the Names of all the Notes on the Harpſicord.

P. You ſaid the long Keys were natural Notes and the ſhort ones ſharps and flats; now as there is no ſhort Key between E & F, nor between B & C, which is E ſharp, and which is B ſharp?

M. E & F, and B & C, are only ſemitones, or half tones from each other; conſequently E ſharp muſt be F natural, and B ſharp C natural, — F flat muſt be E natural, and C Flat B natural.

P. Pray tell me the difference between Notes and Tones?

M. Notes are the identical Characters from which you play, and Tones, are the diſtances from from one Note to another.

P. What is the meaning of a Sharp?

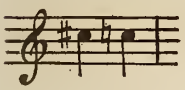
M. A Sharp mark'd thus ♯, raiſes the Note before which it is put, half a tone higher. thus, if a Sharp is placed before F, inſtead of putting down the long Key F natural, you muſt put down the ſhort Key on the right hand, immediately above it, and ſo of all the reſt.

P. What is the meaning of a Flat?

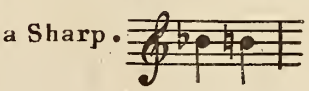
M. The contrary to a ſharp. a Flat marked thus ♭, lowers the Note before which it is put, half a Tone, thus. if a Flat is placed before B, inſtead of putting down the long Key B natural, you muſt put down the ſhort Key on the left hand immediately below it, and ſo of all the reſt.

P. What is the meaning of a Natural?

M. A Natural marked thus ♮, either raiſes or lowers a Note in order to leave it in its original ſituation. If a Natural in the ſame Bar ſucceeds a Sharp, it has then the effect of a Flat. Example



and if it ſucceeds a Flat, it has then the effect of a Sharp.



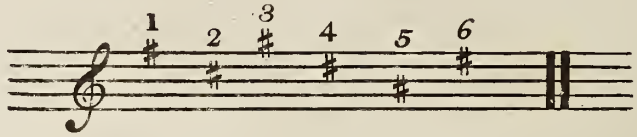
P. How are Sharps placed in order?

M. Sharps proceed by fifths aſcending, from the Note B, which is the ſharpeſt Note in the natural

* This Leſſon is of little uſe, where the Student has the benefit of a Maſter: but as the ſituation of many may deprive them of that advantage, the Author wiſhes to give every aſsiſtance in his power.

Scale. thus, the 1st Sharp is always F, the 2d C, the 3d G, the 4th D, the 5th A, and the 6th E, therefore if there is but one Sharp in a Tune it can be no other than F, if two Sharps F & C, if three F, C, & G, if four F, C, G & D, &c.

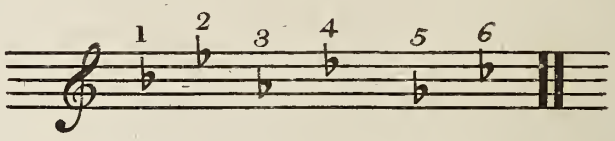
Order of Sharps



P. How are Flats placed in order?

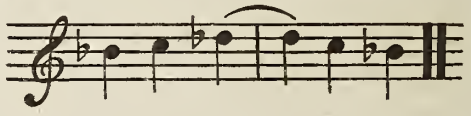
M. Flats proceed by fourths afcending from the Note F, which is the flatteft Note in the natural Scale. thus, the 1st Flat is always B, the 2d E, the 3d A, the 4th D, the 5th G, and the 6th C, & thefe, like the Sharps never vary.

Order of Flats

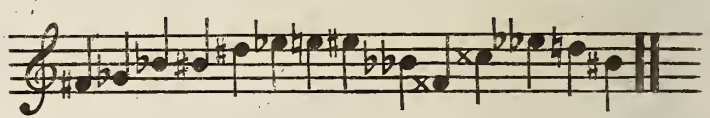


P. Are there not new, or accidental Sharps, Flats, or Naturals in the courfe of the Mufic, beſides what are mark'd at the beginning next the Cliff?

M. Yes, but they affect only every Note in that particular Bar in which they are marked; for if there happen to be a Bind between the laft Note of one, and the firft Note of the next Bar, they are both confider'd but as one Note. Example



Exercife, on the Sharps, and double Sharps, the Flats, and double Flats, for the Scholar to explain from the above Inftructions.



CHAPTER III LESSON V

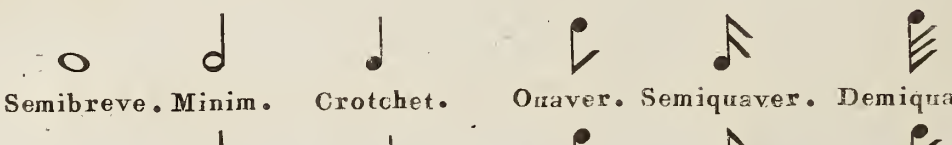
Of the different length of Notes.

P. How many different ſorts of Notes are uſed in Mufic?

M. Six. A Semibreve, Minim, Crotchet, Quaver, Semiquaver & Demiquaver.

P. Write them down in Engliſh, French and Italian.

M. Yes.



Engliſh	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demiquaver.
French	Ronde.	Blanche.	Noire.	Croche.	Double croche.	Triple croche.
Italian	Semibreve.	Minima.	Semiminima.	Chroma, or Fuſa.	Semicroma.	Biſcroma.

Pupil. What is the length of a Semibreve?

Maſter. A Semibreve is as long as, or takes (an eaſier word for Harpſicord Performers) 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demiquavers.

P. What is the length of a Minim?

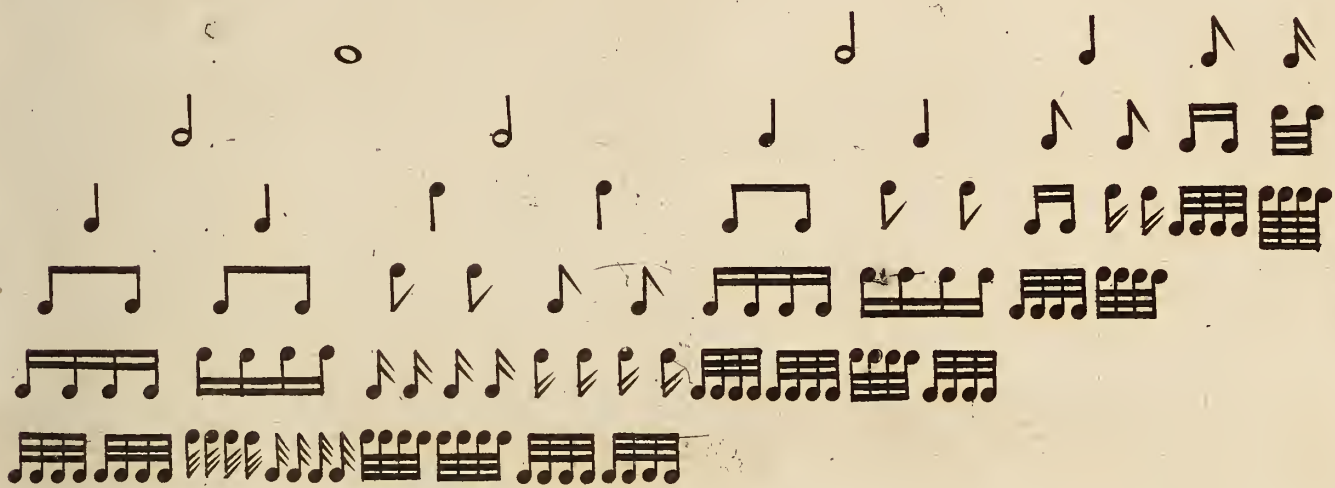
M. A Minim takes 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demiquavers.

P. What is the length of a Crotchet?

M. A Crotchet takes 2 Quavers, or 4 Semiquavers, or 8 Demiquavers.

P. Write them down.

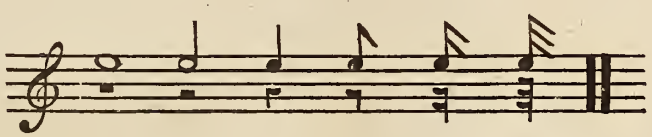
M. Yes.



P. Are there not marks of ſilence called **Reſts**?

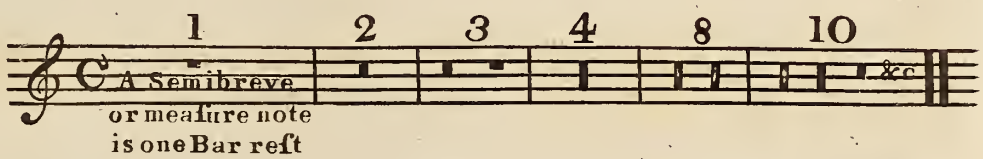
M. Yes. A **Reſt** is equal in length to the Note it repreſents; Which **Note** is placed in the following Example over the **Reſt**. ✳

Example of Reſts



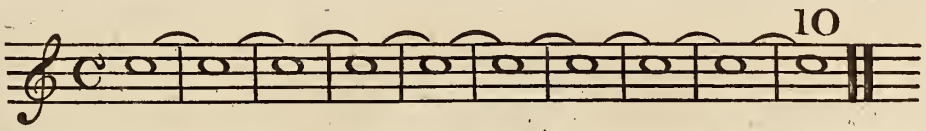
P. Are there not frequently whole Bars reſted?

M. Yes; as follows



Frequently in modern Overtures or Concertos; where one Note is held on for many Bars; In order to relieve the Eye, the number of Bars are mark'd by figures at the End.

Example



✳ Where **Reſts** are placed, that hand ſhould be immediately taken from the Keys during the time of the **Reſt**. It is a fault (too common with many Performers) to keep the Key down, which

CHAPTER IV LESSON VI

Of the duration of Sound called TIME, and the manner of counting it throughout all its proportions.

Pupil. How many ſorts of Time are there?

Maſter. Two. Common Time, and Triple Time.

P. How do you diſtinguiſh Common Time?

M. By ſome of theſe marks C ¢ 𝄴 $\frac{2}{4}$ being placed at the beginning of any Piece of Muſic.

P. What quantity of Notes has Common Time in a Bar?

M. Common Time has always 4, or to the value of 4 Minims, Crotchets or Quavers in a Bar.

P. How do you count Common Time?

M. I count, or beat 4 equal motions for a Semibreve, 2 for a Minim, & 1 for each Crotchet.

P. Suppoſe there happen to be Quavers and Semiquavers in a Bar, how do you then proceed?

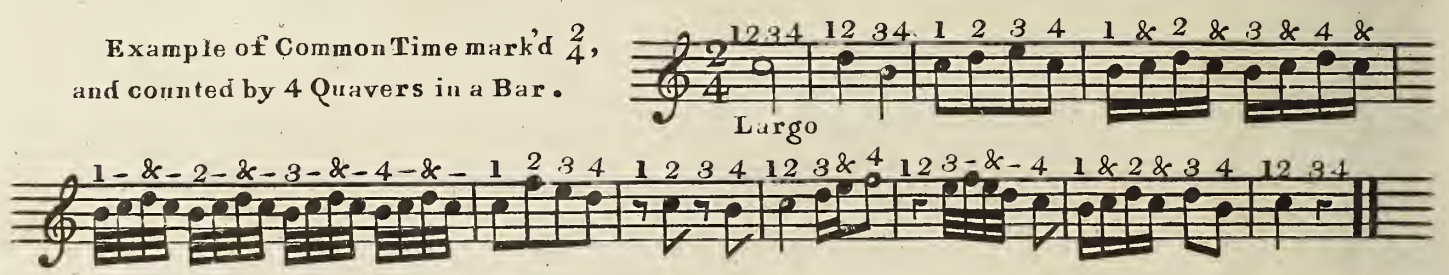
M. For Quavers, I ſay 1 and, 2 and, 3 and, 4 and. For Semiquavers I double them thus: 1-a-nd, 2-a-nd, 3-a-nd, 4-a-nd. ✣

Example of Common Time counted ſlow, by 4 Crotchets in a Bar.

P. How do you count Common Time mark'd $\frac{2}{4}$ at the beginning?

M. If the Words Largo, Larghetto, Andante, be placed at the beginning; or any other words denoting a ſlow Movement, I then count by 4 Quavers in a Bar; and in this caſe I make Quavers as long as I did Crotchets in the preceeding Example.

Example of Common Time mark'd $\frac{2}{4}$, and counted by 4 Quavers in a Bar.



P. In the Mood $\frac{2}{4}$, do you always count by 4 Quavers in a Bar?

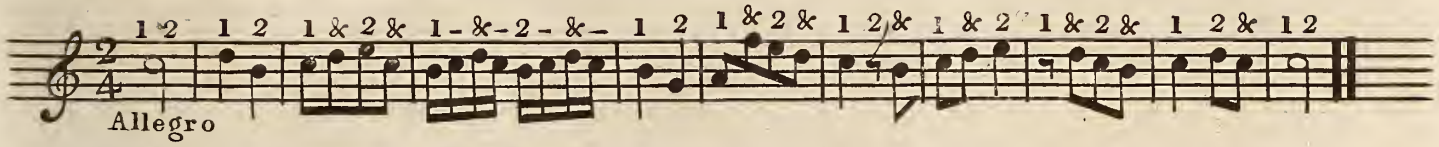
M. No. If the Words Allegro, Vivace, Preſto, or any others are written at the beginning denoting a quick movement, I count by 2 Crotchets in a Bar.

---

has a very diſagreable effect, by continuing the vibration, where it ought to ceaſe.

NB. Thus far advanced, the Scholar may proceed to practice the two firſt eaſy Tunes, re-turning afterwards to the 4.th Chapter.

Example of Common Time mark'd $\frac{2}{4}$, and counted by 2 Crotchets in a Bar.



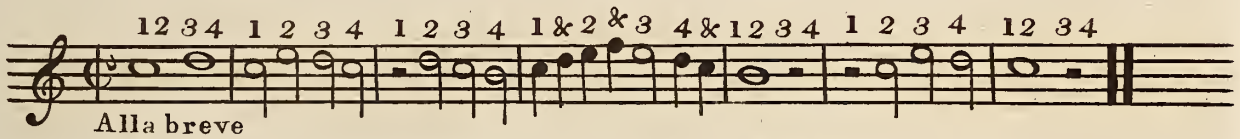
P. Are there no other ſpecies of Common Time, differently counted?

M. Yes. The Alla breve ¢, And the retorted Mood ϕ.

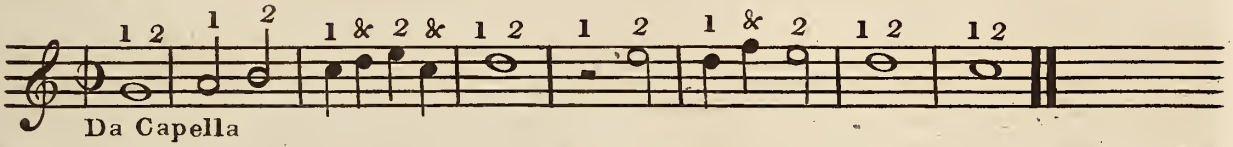
P. By what method do yo count them?

M. The Alla breve is counted by 4 Minims in a Bar quick; and the retorted Mood by 2 Minims in a Bar quick.

Example



Retorted Mood.



LESSON VII

Of ſimple Triple Time.

P. How do you diſtinguiſh Triple Time?

M. By ſome of theſe marks $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}$, being placed at the beginning of any Piece.

P. What quantity of Notes has Triple Time in a Bar?

M. Three, or to the value of 3 Minims, Crotchets or Quavers.

P. What is the meaning of a Dot, or point placed at the end of a Note?

M. A Dot, or point at the end of any Note or Reſt, augments its value, and makes it juſt one half longer. Thus. A Dot to a Sembreve is a Minim - - - - - -

A Dot to a Minim is a Crotchet - - - - - -

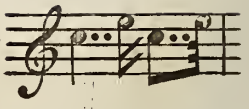
A Dot to a Crotchet is a Quaver - - - - - -

A Dot to a Quaver is a Semiquaver - - - - -

And a Dot to a Semiquaver is a Demiquaver - - -

✣ I have no doubt but this method of counting Quavers, and Semiquavers will appear Novel to many Muſicians; However, a fair trial is to be wiſh'd for; I know how it has ſucceeded with my own Scholars. let it be conſider'd, that in Common Time of 4 Crotchets in a Bar, where one is counted for each Crotchet, if theſe Crotchets be doubled and become Quavers, the Imagination muſt ſupply the length of the 2^{d} 4.th 6.th & 8.th Quaver, which is difficult for young beginners to do; whereas by the method here laid down, they count very eaſily, the vacancy being fill'd up by the word And.

Pupil. What is the meaning of two dots at the end of a Note?

Maſter. Two dots at the end of a Note or Reſt, are equal to 3 quarters of the Note. Ex. 

P. How do you count Triple Time marked $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$?

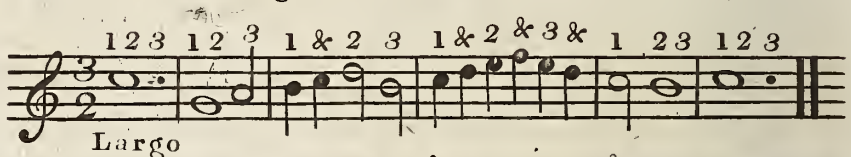
M. If $\frac{3}{2}$ is marked, I count by 3 Minims in a Bar, if $\frac{3}{4}$ by 3 Crotchets, & if $\frac{3}{8}$ by 3 Quavers.

P. Why are figures placed at the beginning of any Piece?

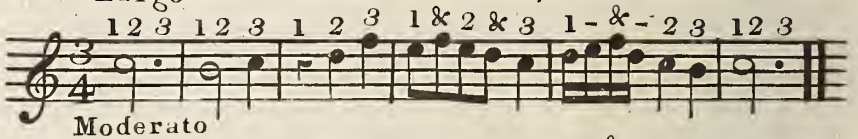
M. In order that every Bar may have an equal quantity of ſuch Notes as the Figures ſpecify. the under Figure always ſhews into how many parts the Semibreve, or meaſure Note is divided; and the upper Figure tells you how many of ſuch Notes there are in a Bar. thus, if the under Figure be 2, it informs you the Bar conſiſts of Minims, becauſe it takes 2 Minims to make a Semibreve; and the upper Figure being 3, ſhews, that there are 3, or to the value of 3 Minims in each Bar, and is marked thus $\frac{3}{2}$. — If the under Figure be 4, as in this Mood $\frac{3}{4}$, it tells you there are 3, or to the value of 3 Crotchets in a Bar, becauſe a Crotchet is the 4th part of a Semibreve. If the under Figure be 8, as in this Mood $\frac{3}{8}$, it ſhews that there are 3 Quavers in a Bar, becauſe a Quaver is the 8th part of a Semibreve.

P. Write down ſome Examples of the method of counting Triple Time.

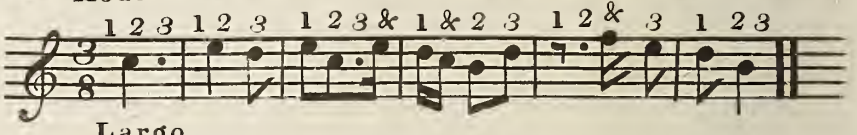
Example 1st. Of ſimple Triple Time counted by 3 Minims in a Bar.



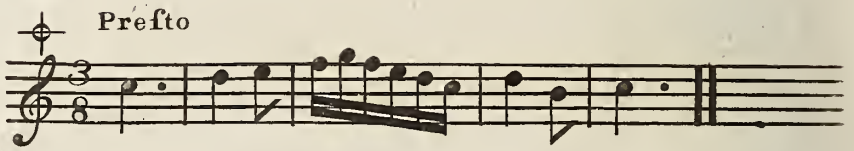
Ex. 2^{d}. Of ſimple Triple Time, counted by 3 Crotchets in a Bar.



Ex. 3^{d}. Of ſimple Triple Time counted ſlow by 3 Quavers in a Bar. NB. In this Example, Quavers are counted as ſlow as Crotchets were in the preceeding one.



Ex. 4th. Of ſimple Triple Time of 3 Quavers in a Bar, counted quick.



The rapidity of the Mood in the laſt Example, cauſes the beating every bar, to have a very diſagreable Effect. it is therefore to be wiſhed Compoſers would entirely lay it aſide, and ſubſtitute in its room the ſextuple of Quavers mark'd thus $\frac{6}{8}$, which would exclude the horrid noiſe of ſuch continual beating.

✣ It certainly was the original intention of Theoriſts, that in the Mood of Common Time mark'd $\frac{2}{4}$, each Bar ſhould be as quick again played as in this Mood C of 4 Crotchets in a Bar; and in Triple Time the mood $\frac{3}{8}$, ſhould be as quick again as $\frac{3}{4}$, but the truth is, modern Muſicians

LESSON VIII

Of mixed and compound Triples.

Pupil. What do you call mixed and compound Triples?

Maſter. Mixed and compound Triples are form'd by collecting two, three, or four Bars of the quick ſimple Triples into one; and are thus marked.

Sextuple or double Triples { of Crotchets mark'd $\frac{6}{4}$; of Quavers $\frac{6}{8}$; of Semiquavers $\frac{+6}{16}$ } Dodecuples or Quadruple Triples { of Crotchets $\frac{+12}{4}$; of Quavers $\frac{12}{8}$; of Semiq.rs $\frac{+12}{16}$ } Nonuples { of Crotchets $\frac{9+}{4}$; of Quavers $\frac{9}{8}$; of Semiq.rs $\frac{9}{16}$ }

NB. Thoſe markd thus + are ſeldom or never uſed.

P. Give me an example of counting ſuch mix'd and compound Triples as are to be met with in Muſic.

Mixed Triples

Ex. Of the Sextuple of Crotchets, counted by 6 Crotchets in a Bar, or by twice 3.

Of the Sextuple of Quavers, counted by 6 Quavers in a Bar, or by twice 3.
NB. Quavers are counted as ſlow in this, as Crotchets were in the preceeding Example.

Of the Sextuple of Quavers counted quick.

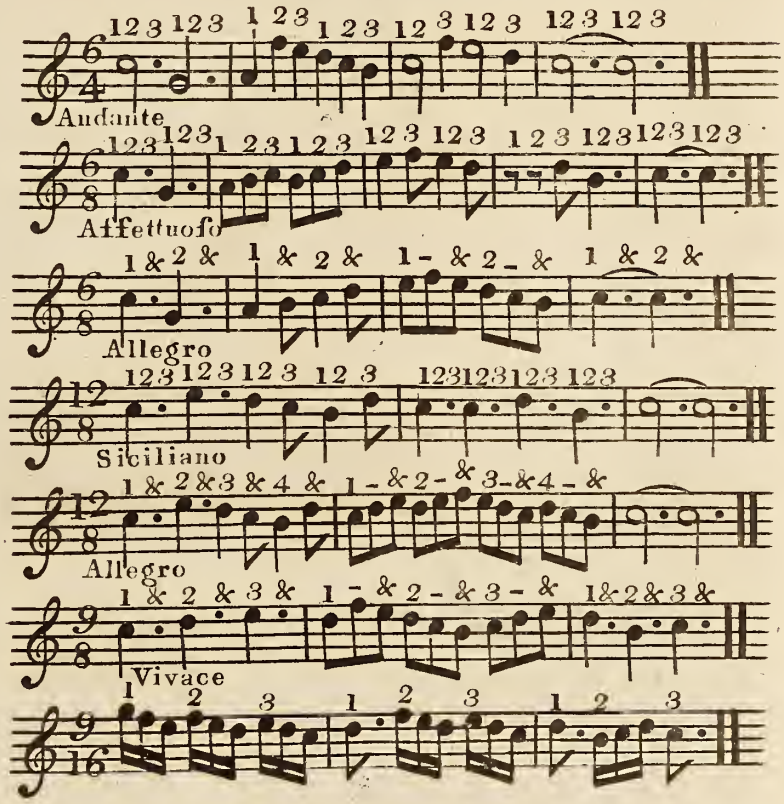
Of the Dodecuple of Quavers counted ſlow, by four times 3 Quavers in a Bar.

Of the Dodecuple of Quavers counted quick.

Compound Triples

Of the Nonuple of Quavers.

Of the Nonuple of Semiquavers.



When the Scholar is perfect in counting time as above, but not before; he may proceed to beat only once, at the firſt Note of every Bar. The rule for Common Time, and the mix'd Triples is, for the Foot to be down the firſt half of the meaſure and up the ſecond half; and in the ſimple and compound Triples, the Foot to be down the firſt two thirds, and up the laſt third of the meaſure.

---

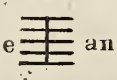
pay very little regard to the different Moods or Figures at the beginning, any farther, than as they aſcertain the exact quantity of ſuch ſort of Notes in a Bar as the figures ſpecify. For in regard to the ſpeed of performing any Piece, they depend chiefly on the Italian words placed at the beginnig of a movement, after all it muſt be allowed that the abſolute Time in which different Pieces ſhould be performed, is the moſt undetermin'd matter in the whole Science of Muſic.

I have dwelt longer, and given more examples for counting Time throughout all its moods, than perhaps is to be found in any other production of this kind; becauſe I think it of the greateſt conſequence. a thorough knowledge of its principles, and counting it, is but too much neglected by Harpſichord Performers, and if they are not properly grounded in it at firſt, they rarely attain it afterwards. The ſame neglect may be too frequently obſerved in Performers on the Violin; how many of the Dilletante, or Gentlemen Performers well qualified in other reſpects, are doom'd to ſolitary amuſement, and render'd quite uſeleſs in a Concert, merely becauſe they were not made to count the Time properly at the beginning.

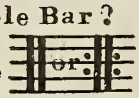
CHAPTER V LESSON IX

Of the different Characters, and Terms made uſe of in Muſic.

Pupil. What do you call a Bar?

Maſter. A Bar is thus made  and ſerves to divide the Tune into ſmall quantities.

P. What do you call a double Bar?

M. A double Bar, thus made  ſhews the end of a Section, or part of the Tune; and if it be dotted ſuch part muſt be repeated.

P. What is the meaning of a Hold?

M. A Hold mark'd thus is an unmeaſur'd Pauſe or ſuſpenſion; to give the Performer an opportunity of dwelling on ſome particular Note, longer than its due time, or to add other Notes at pleaſure. It it alſo called a Cloſe or Sign, in which caſe it means that the Tune ends there: Fine dal Segno, or end at the Sign.

P. What is the meaning of a Repeat?

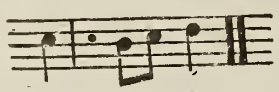
M. A Repeat is often placed at the beginning or ſome other part of a Piece; and means to repeat from that mark, wherever it be found, and to end at the Hold or Sign.

P. What is the meaning of the Italian Words Da Capo?

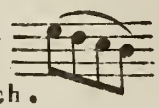
M. They mean to begin again, and end with the firſt Part.

P. What is the meaning of a Bind?

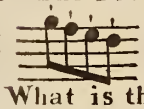
M. A Bind is a curved line placed between two Notes and ſhews that the ſecond Note is not to be ſtruck; but that the firſt Note be continued, or held down the length of both.

Formerly, and even now, many Authors inſtead of writing two Notes, and uſing the Bind, expreſs the ſecond Note by a Dot, thus. 

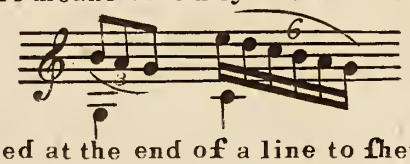
P. What is the meaning of a Slur?

M. A Slur is made ſomething like a Bind, when placed over ſeveral Notes, it ſignifies to Violin Performers, that they are all to be play'd in one Bow  to Harpſicord Performers it means Legato, or a ſmooth, equal & connected touch.

Pupil. What is the meaning of Staccato?

Maſter. The reverſe of Legato, Staccato ſignifies diſtinct or pointed; and Notes thus marked  muſt be play'd with a certain ſpring of the Fingers. ✳

P. What is the meaning of a Figure of 3, or Figure of 6; with a Slur over 3 or 6 Notes?

M. A Figure of 3 over any three Notes means that they are conſider'd but as two, in the Time, thus. a Figure of 3 over three Quavers means that they are all to be play'd in the time of one Crotchet; and a Figure of 6 over Six Semiquavers means that they are all to be play'd in the time of two Quavers, or one Crotchet. Example 

P. What is underſtood by a Direct?

M. A Direct, or Index, is a ſmall ☞ placed at the end of a line to ſhew you the Name of the firſt Note in the following Stave.

P. What is the ſignification of Volti?

M. Volti, at the bottom of a Page means to turn over the leaf. Volti Subito turn over quick.

P. What is the meaning of the Italian Words Forte, Fortiſsimo, Piano, Pianiſsimo.

M. Forte, means ſtrong or loud, Fortiſsimo, very loud. Piano, ſoft. Pianiſsimo, very ſoft.

P. What is the meaning of Smorzato?

M. A kind of ſmothering, or dying away of the Sound. much the ſame as Diminuendo.

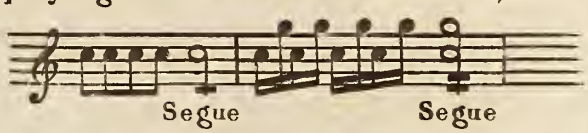
P. of Tremando?

M. A trembling or ſhaking.

P. of Creſcendo?

M. Increaſing. This word following Piano, and preceeding Forte, means that the ſound muſt be increaſed, and riſe gradually ſtronger.

P. One often meets with a ſtroke, or two ſtrokes, through Minims or Crotchets with Segue wrote under them, what do they mean?

M. To play in the ſame manner you had juſt before been playing. It is a modern invention, to ſave the trouble of frequent repetitions in writing. Ex. 

P. What is the meaning of Tenute?

M. That the Note, or Key muſt be held down. ⊹

✳ Many Performers always uſe, and think this ought to be the common touch for the Harpſicord; but the beſt Maſters are of a contrary Opinion, and generally uſe the Legato, which produces a better tone from the Inſtrument, by cauſing a more equal vibration of the Strings.

⊹ It would be a very difficult matter to collect all the terms made uſe of in modern Muſic. However I have inſerted here, and in the next Page thoſe generally uſed, and which are ſufficient for the purpoſes of Expreſsion. The Foreigners who are ſo fond of embelliſhing their ...ks with new Words, ſhould remember, that though we like to play their Muſic, we are not ...ed to learn their language.

CHAPTER VI LESSON X

On the Graces, or ornaments of Expreſsion.

Pupil. What is meant by Graces?

Maſter. Graces, are certain marks placed over or before Notes, by way of Embelliſhment, or Expreſsion.

P. Which are the principal Graces?

M. The **Shake** ~ The **Beat** " The **Turn** ∾ and the **Apogiatura** ♪.

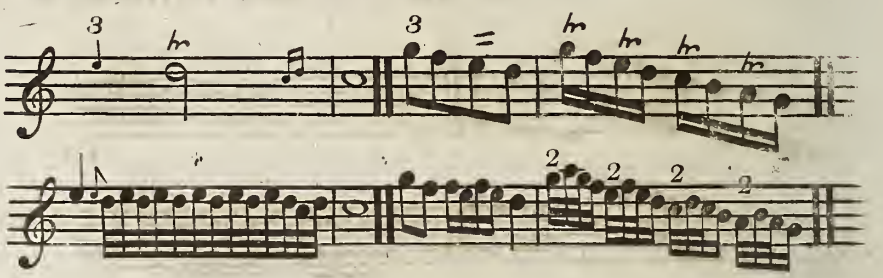
P. Explain the Shake.

M. There are three ſorts of Shakes. 1st. the **turnd Shake**, which is proper at all cloſes. it is made by ſhaking the tone, or half tone above, along with the principal note, uſing the 2d & 3d Fingers except between F♯ & E, or between C♯ & B. — Theſe Notes being more diſtant from each other, the hand will be leſs diſtorted by uſing the 1st & 3d Fingers. — Secondly, the **paſsing Shake**, to which ſuch Fingers are uſed, as naturally recur in the paſſage. — Thirdly, the **tranſient Shake**, which is only uſed in quick deſcending Notes, and is differently prepared from the others.

Example of the different ſorts of Shakes.

As they are written

As they ſhould be played



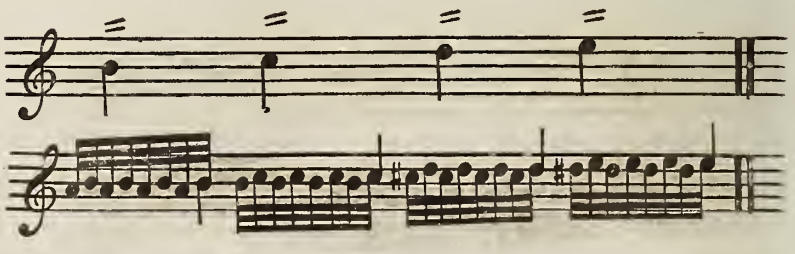
P. Explain a **Beat**.

M. A **Beat** differs from a **Shake**, by proceeding from the tone, or half tone, below the principal Note.

Example of **Beats**

thus marked

thus played



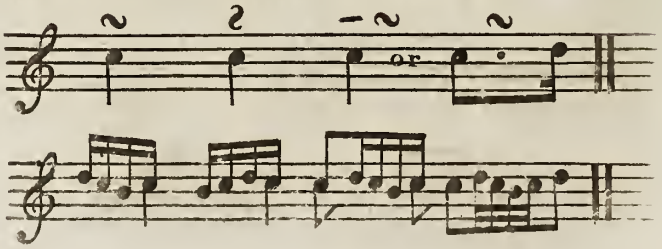
P. Explain a **Turn**.

M. There are 3 ſorts of **Turns**. the common **Turn** ∾ the inverted **Turn** ∽ and the plain note and **Turn** –∾.

Example of **Turns**

thus marked

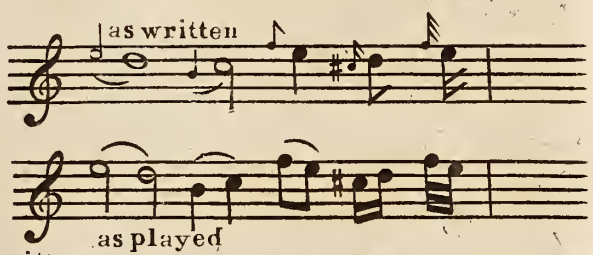
thus played



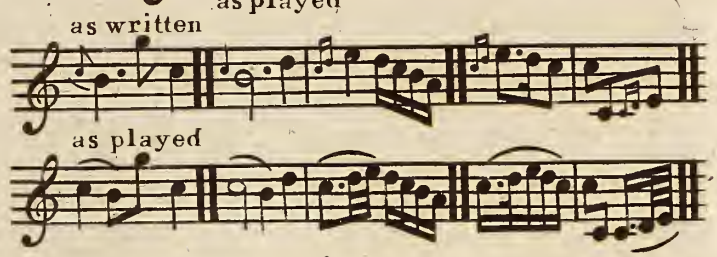
Pupil. Explain the Appogitura.

Maſter. The Word Appogitura, is derived from the Italian Verb Appogiare, to lean, or reſt upon. It is a Note ſmaller in ſize than the principal Note which follows it, and to which it is a Grace. It is not reckon'd in the Time, for the Bar muſt be compleat without it; therefore, what-ever length is given to it, muſt be taken away from the principal Note which follows it.

Example of the Appogiatura, in which exactly half of the next, or principal Note is taken from it, and given to the Appogiatura.



Example of Appogiaturas, where more than half of the next, or principal Note is taken from it, and given to the Appogiatura.



Italian words made uſe of to expreſs whether a movement is to be play'd ſlow, or quick.

For ſlow Movements: Adagio, Largo, Larghetto, Andante, Andantino, Moderato

For expreſsion Slow: Siciliano, Gratioſo, Lento, Affettuoſo, Cantabile

For quick Movements: Allegro ma non troppo, Allegro, Vivace, Allegro aſsai, Non troppo Preſto, Preſto

Very quick: Preſtiſsimo

CHAPTER VII LESSON XI

Of the MAJOR and MINOR MODES, commonly called ſharp and flat Keys.

Pupil. What is the meaning of a Major, or ſharp Key?

Maſter. The laſt Note of the Baſs in every regular movement is always called the Key Note; and if there be two whole tones or five Semitones, or half tones, from the Key note to the third above it, ſuch movement is in a ſharp Key.

Pupil. What is the meaning of a **Minor**, or flat Key?

Maſter. A **Minor**, or flat Key, has only a tone and a half or four Semitones from the Key Note to the third above it.

P. Then a Tune is not known to be Sharp, or Flat, by the Sharps or Flats placed at the beginning next the Cliff.

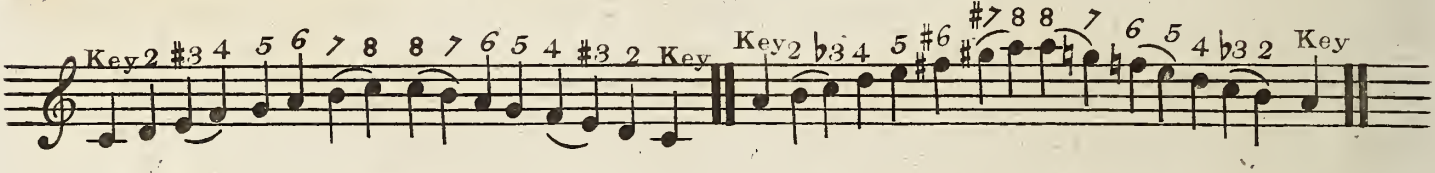
M. No: For a Tune may have ſix flats at the beginning, and yet be in a ſharp Key; and it may have the ſame number of ſharps and yet be in a flat Key — As I ſaid before, it is by the diſtance the **Third** above is from the Key Note, that we are to know whether any piece of Muſic, be in a ſharp, or flat Key.

P. Which is the natural **Sharp**, and which the natural **Flat** Key?

M. The natural **Sharp** Key is C, and the natural **Flat** Key is A.

P. Give me an Example in notes of the ſharp Key of C. and the flat Key of A.

Ex. Of the natural ſharp Key of C. Ex. Of the natural flat Key of A.



P. How is it to be known in the courſe of an Octave, where the Semitones are placed?

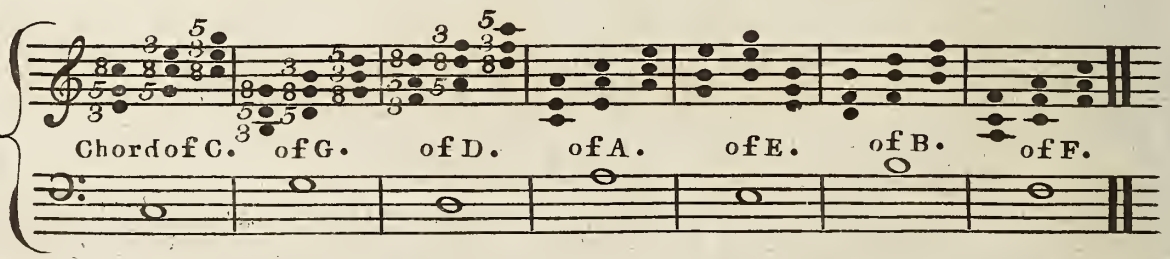
M. In all Major, or ſharp Keys, the Semitones are always the next note below the **Key**, and the next note above the **Third**; and all the other degrees are whole tones, conſider'd either aſcending or deſcending. In Minor, or flat Keys which muſt be examin'd only in deſcending the Semitones are always the next note below the **Sixth**, and the next note below the **Third**; and all the other degrees are whole tones.

P. What is a perfect, or common Chord?

M. A common Chord is a 3.d 5.th 8.th or 5.th 8. 3. or 8.th 3. 5. from the Baſs Note or its Octave, reckoning upwards: conſequently there are three ways of playing every common Chord.

P. Give me an example of common Chords.

Example of common Chords



It may be objected that the above Leſson is more calculated for Thorough Baſs, than for Leſson Performers: But I think **every Performer**, at leaſt ought to underſtand the nature of Keys, whether they be in the major or minor Mood; as well as to play the common Chord to any Note — Nor do I ſee any reaſon why a Lady ſhould not know how to tranſpoſe any Song that may be too

high, or too low, in order to accomodate it to her Voice, for which reason the next Chapter shall treat of Transposition.

Chapter VIII Lesson XII

Of Transposition.

Pupil. What is the meaning of Transposition?

Master. Transposition signifies to remove any Piece of Music higher or lower, the better to accomodate it to the Voice, or any particular Instrument.

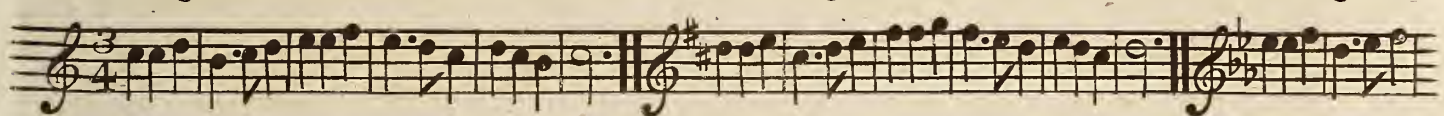
P. Can a Song, or Piece of Music, be transposed out of any one Key into another?

M. No. if a Song or piece of Music is in the major Mode, or sharp Key, it must be transposed into some other Key which is sharp. and if it be in the minor Mode or flat Key, it must be transposed into some other Key which is flat.

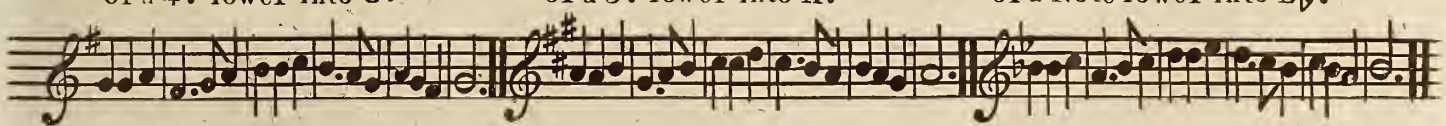
P. As you have already defined in Chapter 7.th that all Keys may be known to be sharp, if the Third Note above the Key be distant two whole tones, or five half tones from it; and that all Keys may be known to be flat, if the Third Note above the Key be only distant a tone and a half, or four half tones from it; give me an Example, how a Tune that is in a sharp Key may be transposed into any other Key that is sharp.

M. I will give you an Example of the first Part of God save the King transposed from the natural sharp Key of C. into seven other sharp Keys. and it must be observed that the addition of Sharps, or Flats next the Cliff, are to make the Semitones fall in the natural order, which they did in the Key of C, Viz. on the Note below the Key, and the next Note above the Third.

From the given Key of C, it may be Transposed, A Note higher into D. or a ♭3.d higher into E♭. or a ♯3.d higher into E. or a 4.th higher into F.



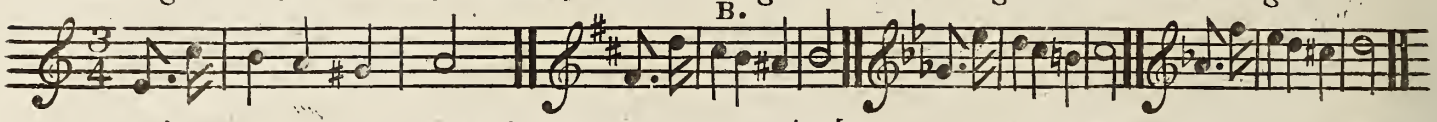
or a 4.th lower into G. or a 3.d lower into A. or a Note lower into B♭.



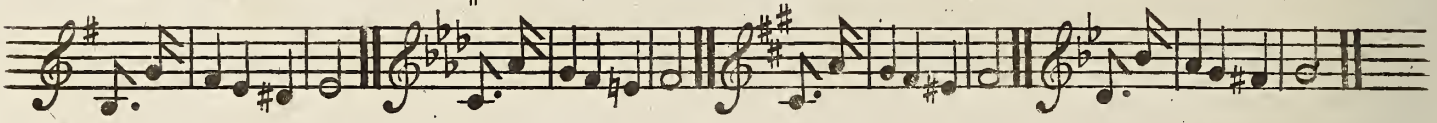
P. Give me an Example of Transposing a Tune in a flat Key, into another Key that is flat.

M. I will take the beginning of a Song of D.r Arne's. My fond Shepherds of late &c. In the natural flat Key of A.

From the given Key of A, it may be Tranſpoſed A Note higher into or a 3.d higher into C. or a 4.th higher into D.



or a 4.th lower into E. or a ♯3.d lower into F. or a ♭3.d lower into F♯. or a Note lower into G.



Obſerve, that in keys with ſharps next the Cliff, any new ſharp muſt be made a natural if you Tranſpoſe from ſuch a Key, to a Key with flats at the beginning, and if you Tranſpoſe from a Key with flats next the Cliff, to one with ſharps, a Natural in the firſt Inſtance muſt be con-verted into a Sharp in the ſecond.

CHAPTER IX

Rules for Fingering.

Rule 1.st The ends of the Fingers and Thumbs, ſhould always be held over the Keys, whether uſed or reſted.

2.d The wriſts ſhould be turned a little outwards, and raiſed equal with the knuckles of each hand.

3.d Every different Note muſt have a different Finger, unleſs a Reſt, or Pauſe intervenes.

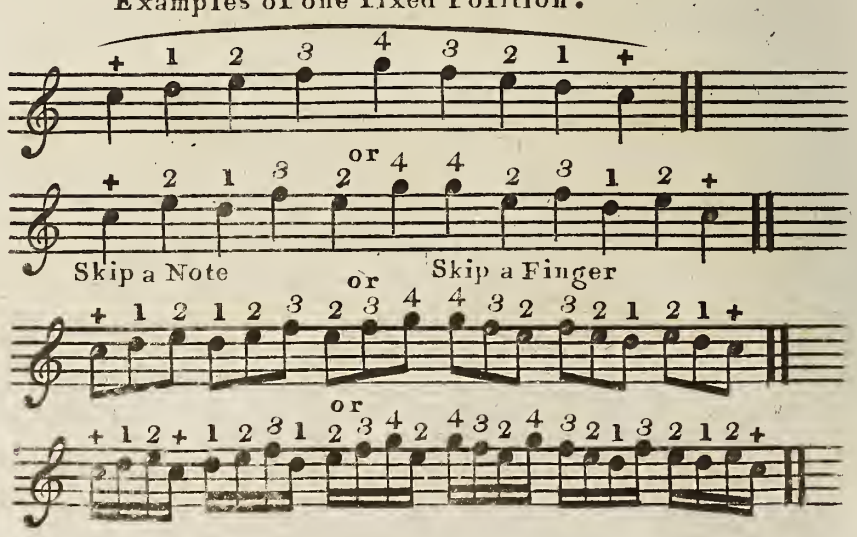
4.th Never uſe the Thumb on the ſhort Keys; except in very particular caſes of many Sharps or Flats, where it cannot always be avoided.

5.th The natural place of the right hand Thumb in aſcending Notes is, immediately after, or to the right of ſhort Keys and in deſcending, its place is immediately before a ſhort Key.

6.th The natural place for the Baſs, or left hand Thumb aſcending is, before a ſhort Key; and in deſcending, is generally immediately after a ſhort Key.

7.th The Hand is ſaid to be in one fixed Poſition, when every finger covers its reſpective Key.

Examples of one fixed Poſition.



NB. The place for the Thumb is thus marked +

The 1.st Finger 1

The 2.d Finger 2

The 3.d Finger 3

The little Finger 4

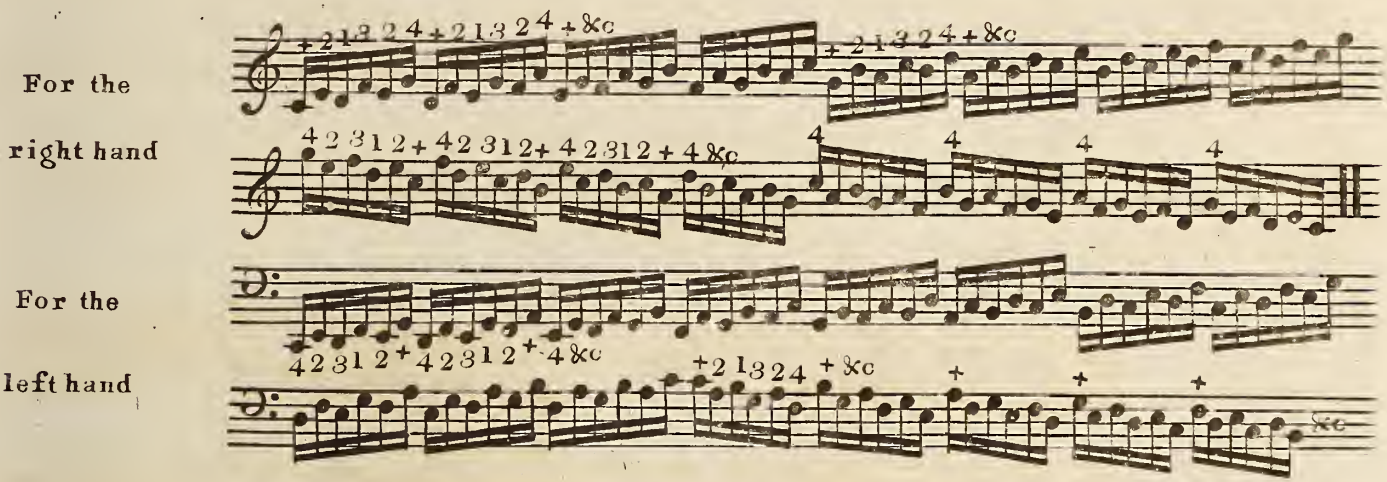
These examples may be practiced with the Bass or left hand, in which case the Fingering becomes inverted; consequently you must begin with the little Finger, instead of the Thumb, & so of the rest.

As the first two Tunes in the following Lessons, are in one fixed Position, they may now be practiced.

Pupil. You said in the first Rule, that the ends of the Fingers and Thumbs, should always be held over the Keys, and the Wrists raised in a line with the Knuckles, give me therefore a general Example for practice.

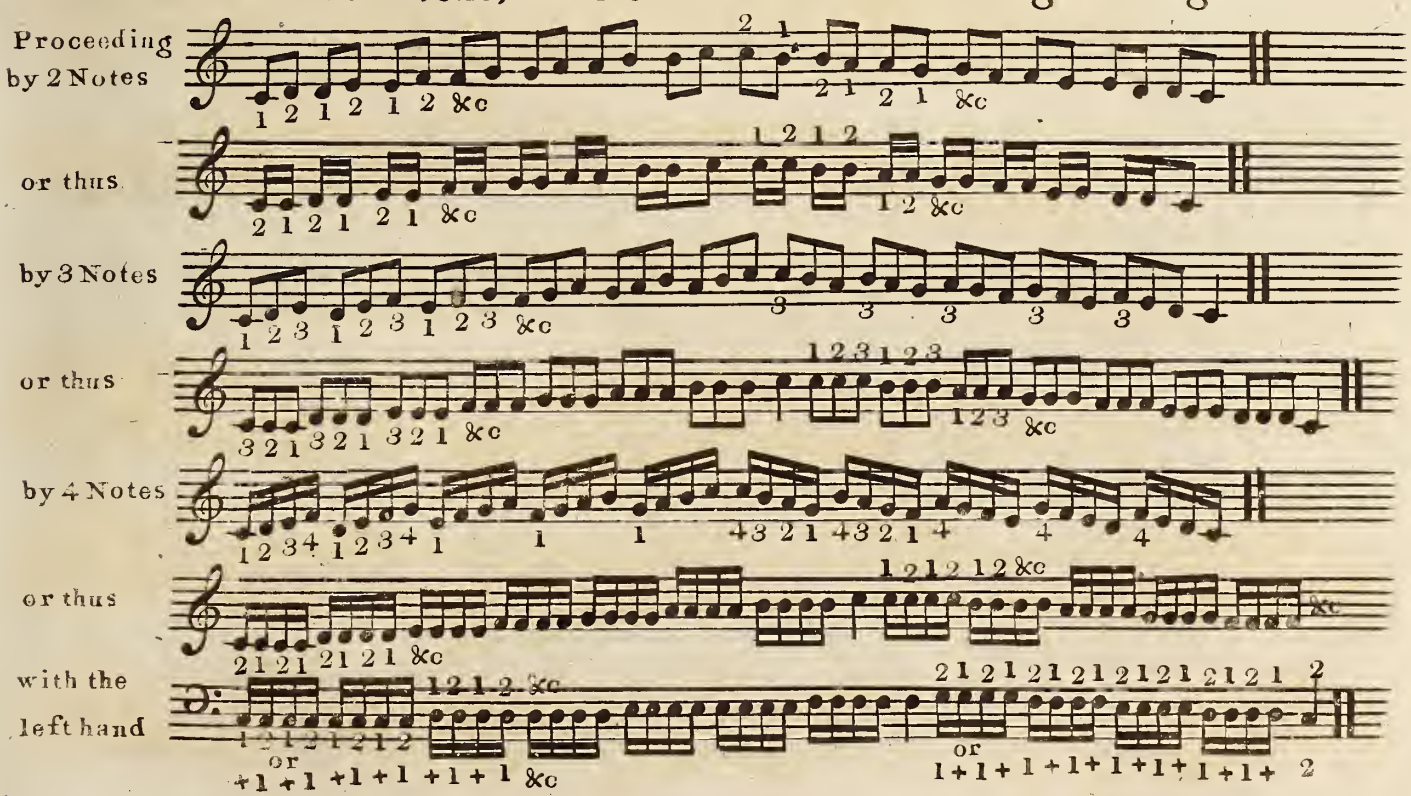
Master. I will give an Example, the constant practice of which will not only incline both the Fingers and Wrists to be placed in a right position, but greatly advance execution.

General Example for attaining a right position of the Hands, and for quickening the Fingers.



CHAPTER X

Of different Evolutions, and the manner of contracting the Fingers.

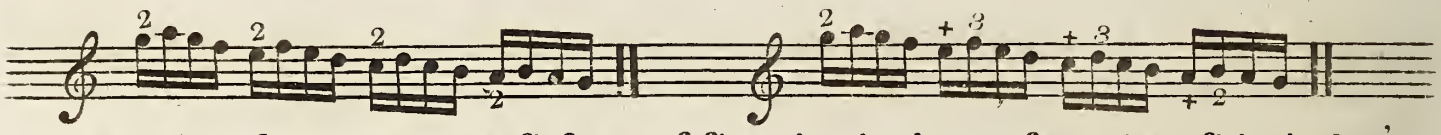


Of the method of contracting the Fingers.

Perhaps there is nothing more necefsary in order to play well, than to attain a thorough know-ledge of contracting the Fingers. It is from a want of this knowledge that fo many Per-formers, finger pafsages in an improper manner.

Example of the method many Performers finger the following Pafsage.

The fame pafsage as it ought to be play'd by contracting the Fingers



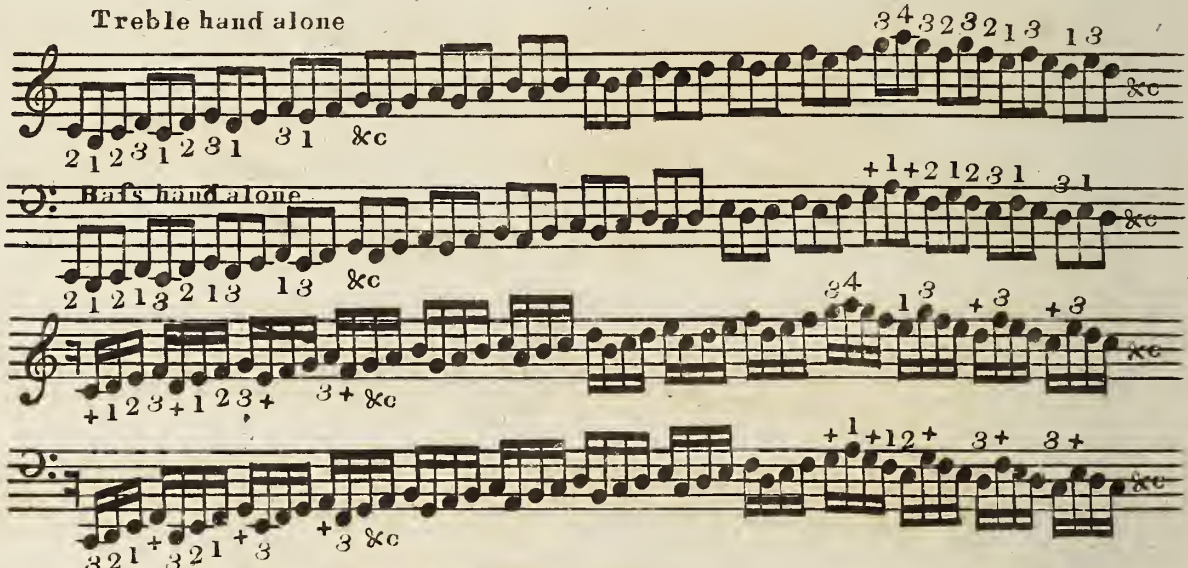
It may be obferved that by the firft way of fingering the above pafsage, the pofition is alter'd at the end of every four notes, confequently the vibration of the Strings is interrupted, nor can every note be of an exact length. But in the fecond way, by contracting the Fingers, there ap-pears from the effect, to be but one Pofition: the Notes being all of a length, cauſes a better Tone to be produced from the Inftrument. Let therefore the following Examples be well under-ſtood and diligently practiced with both hands.

Treble hand alone

Contraction by 3 Notes

Bafs hand alone

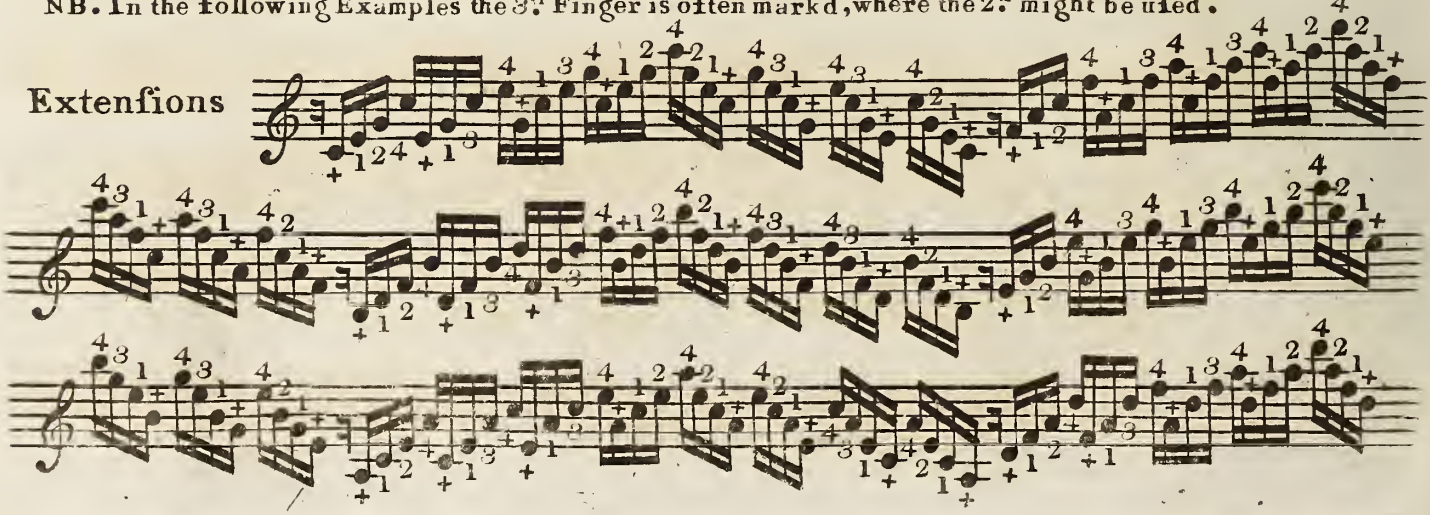
Contraction by 4 Notes

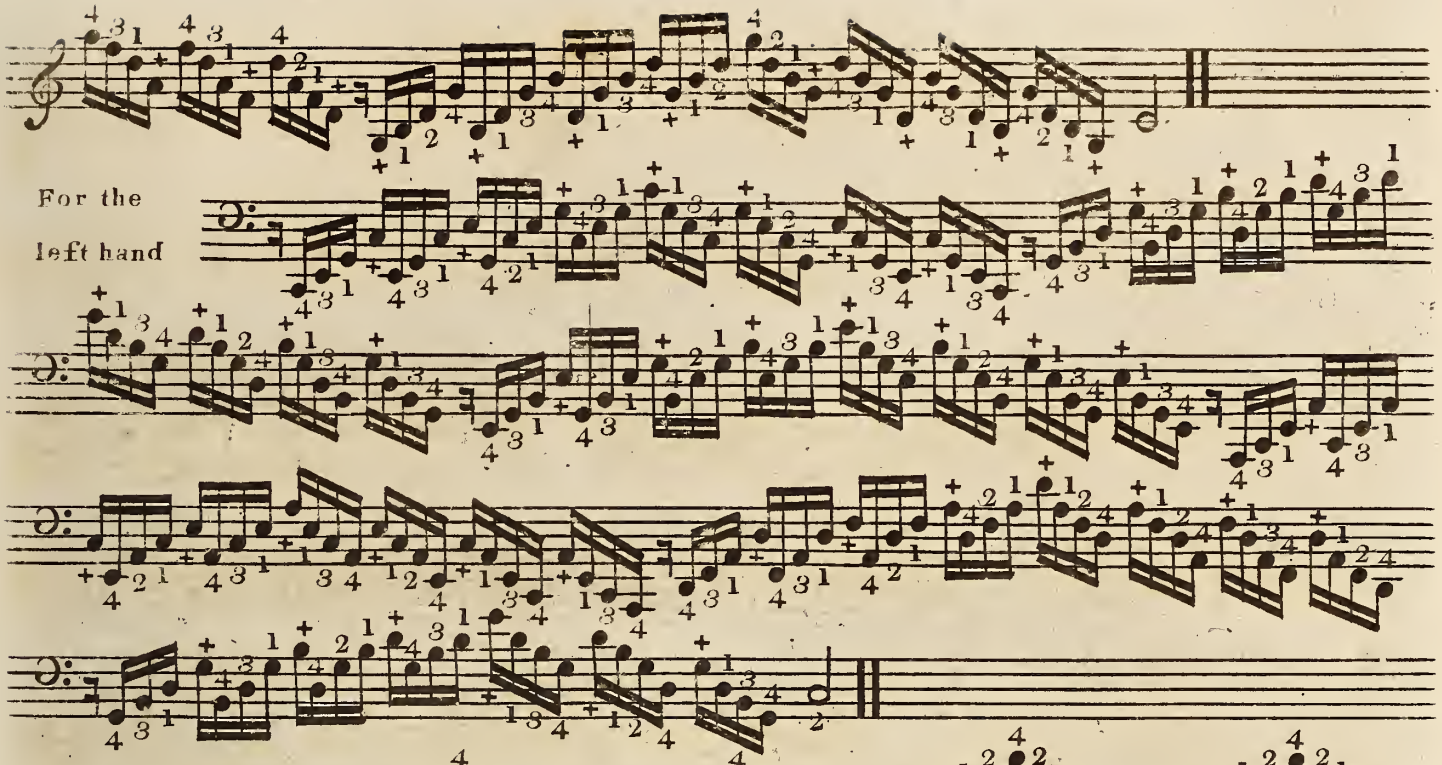


Exercifes for Fingering.

NB. In the following Examples the 3.d Finger is often mark'd, where the 2.d might be uſed.

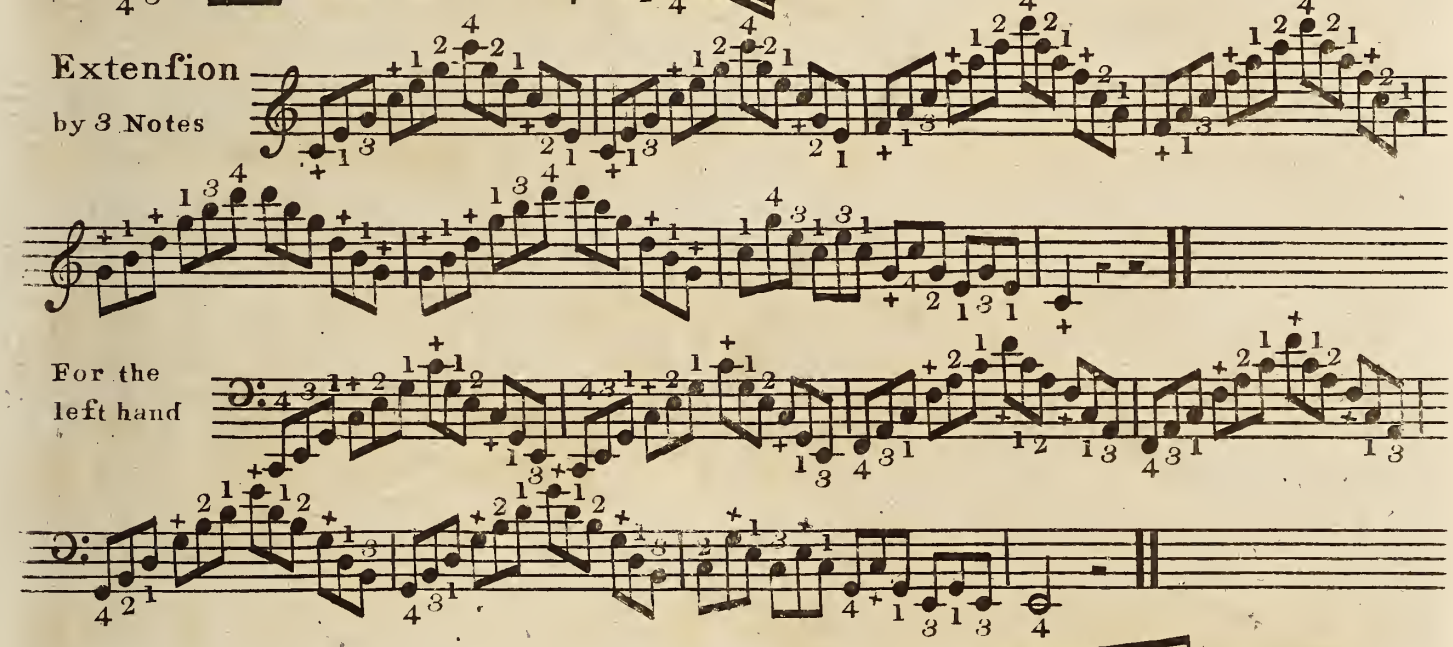
Extenſions





For the
left hand

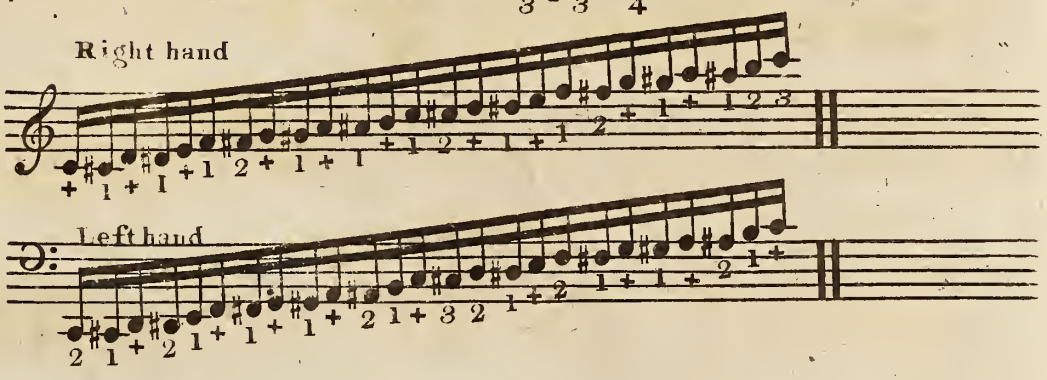
Extenfion
by 3 Notes



For the
left hand

Right hand

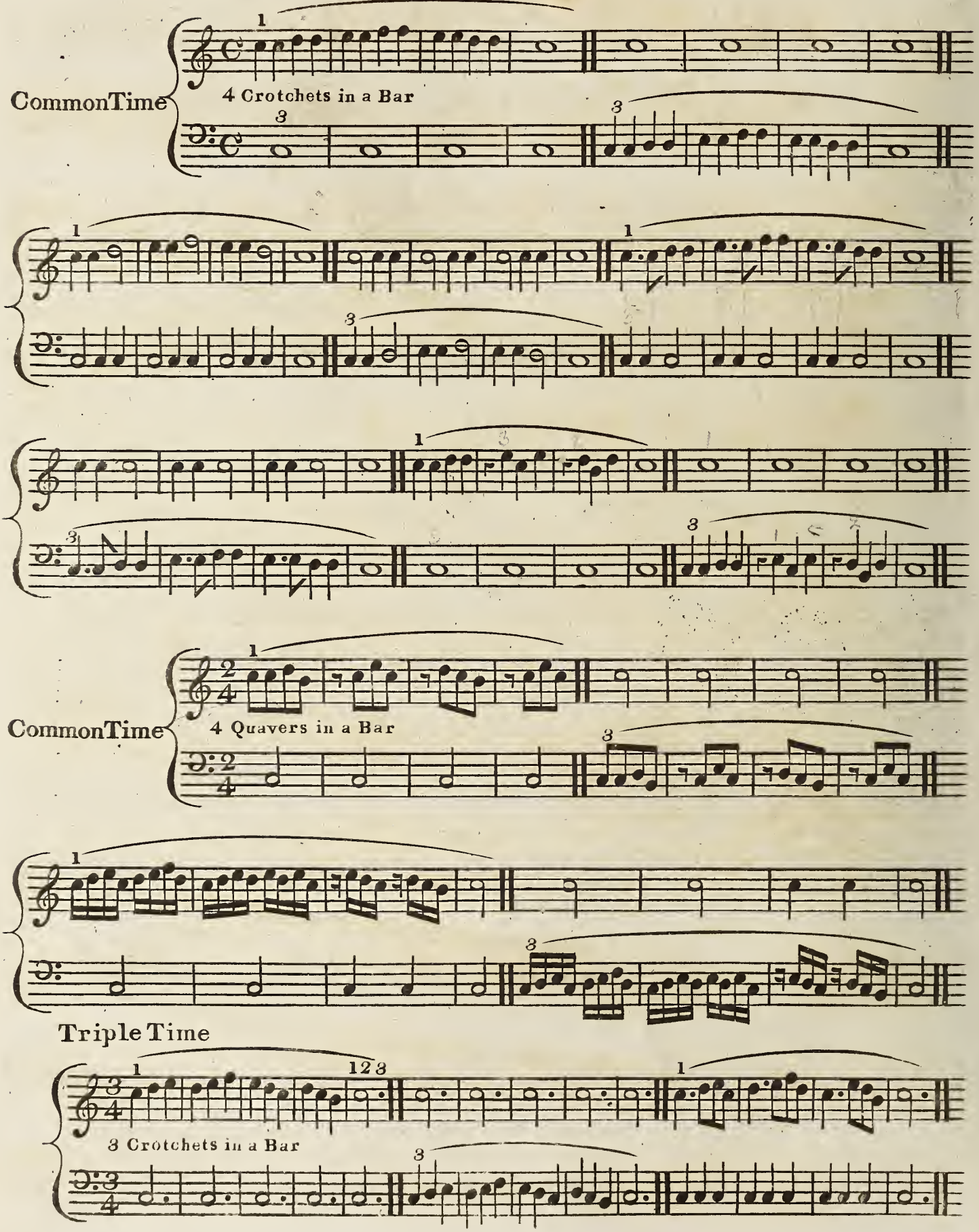
Of Fingering the
Chromatic Scale
proceeding by Semi-
-tones afcending.

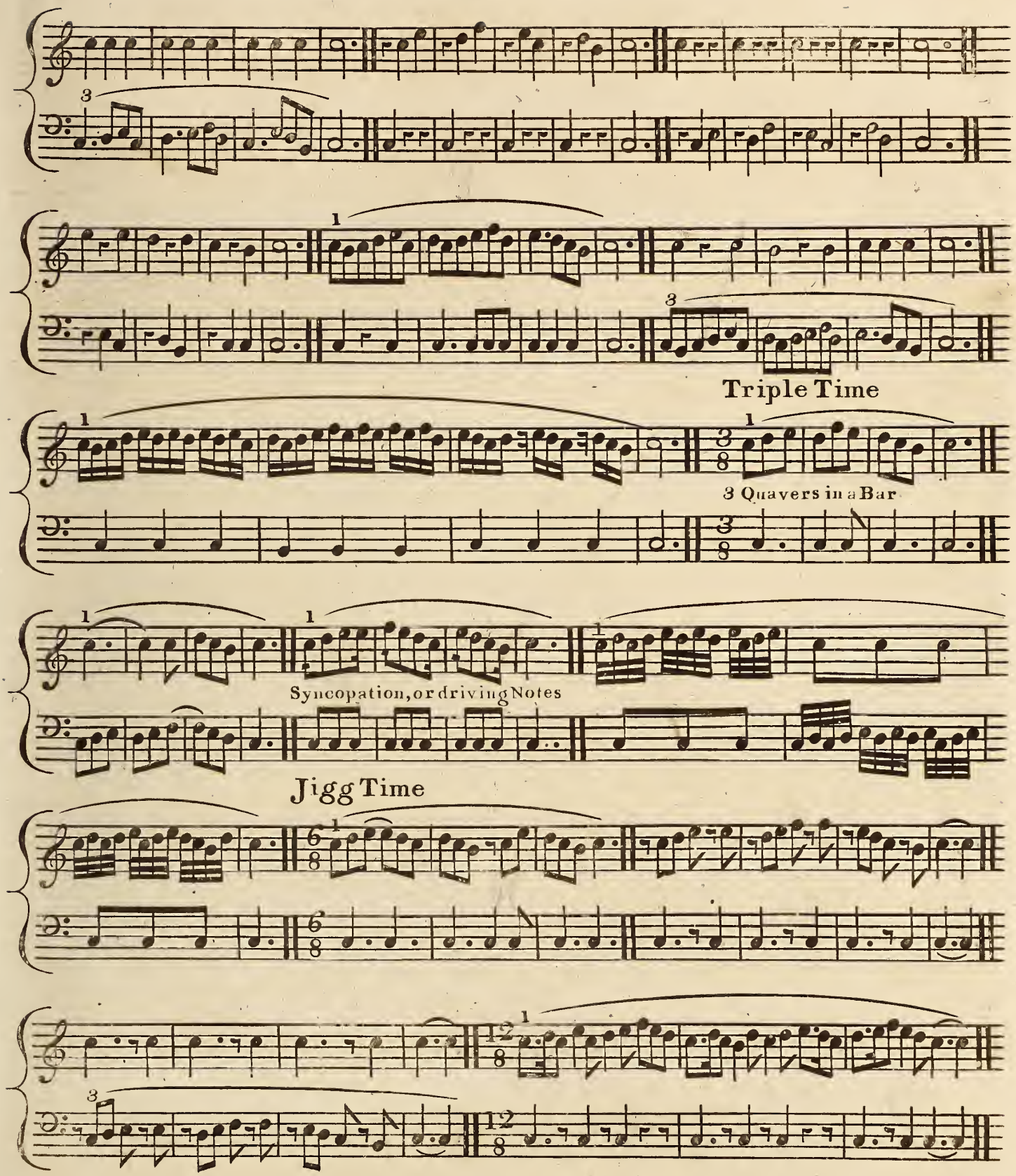


Left hand

As no kind of fingering requires more practice than Extenfions in order to play with faci-
-lity; the Author would recommend the frequent ufe of the above Examples, which, tho' difficult,
will amply reward the Student for his trouble.

Exercises, for counting and playing in Time





As far as the curve line extends ſuch Fingers are uſed as lie immediately over the Keys. It rather confuſes the Performer to have the finger for every Note marked; therefore in the following Leſſons the Fingers will only be marked over ſuch Notes, where the poſition of the Hand muſt be changed.

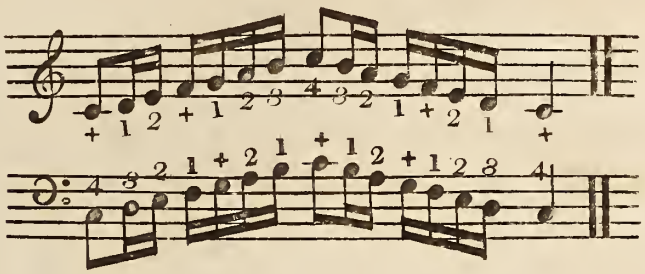
Part 2d

Progreſſive Leſſons for Practice.

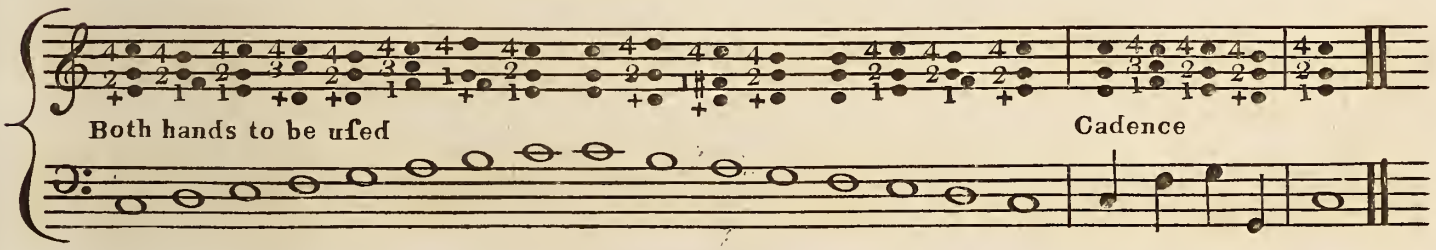
Method of fingering every Note in the Octave, Aſcending and Deſcending, in the natural ſharp Key of C.

Right hand alone

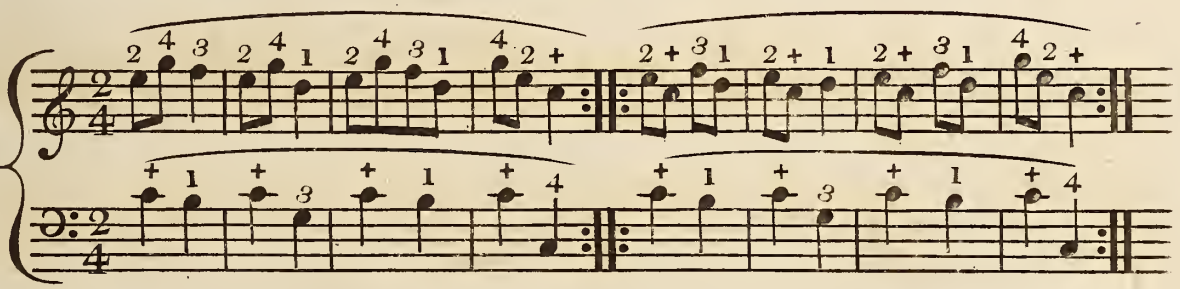
Left hand alone



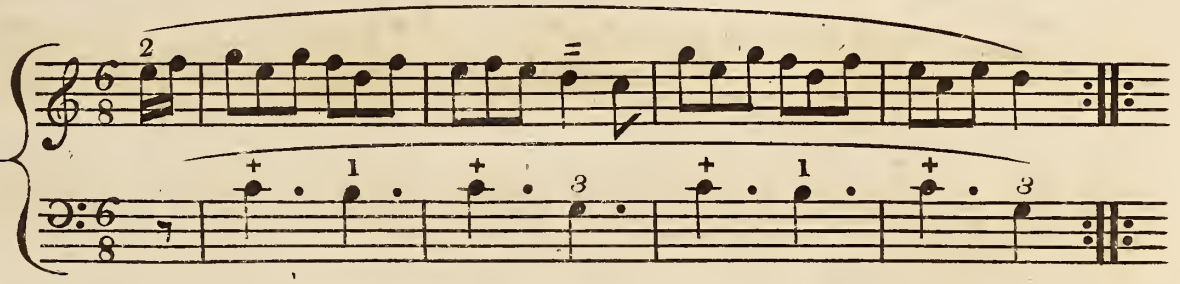
Modulation Of the Octave Aſcending and Deſcending, in the Major, or natural ſharp Key of C.

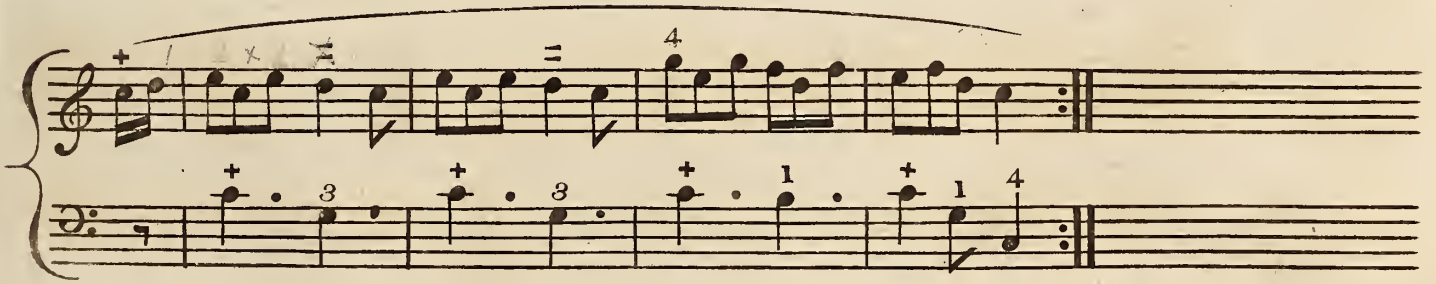


Eaſy Air in one fixed Poſition



Jigg in one fixed Poſition

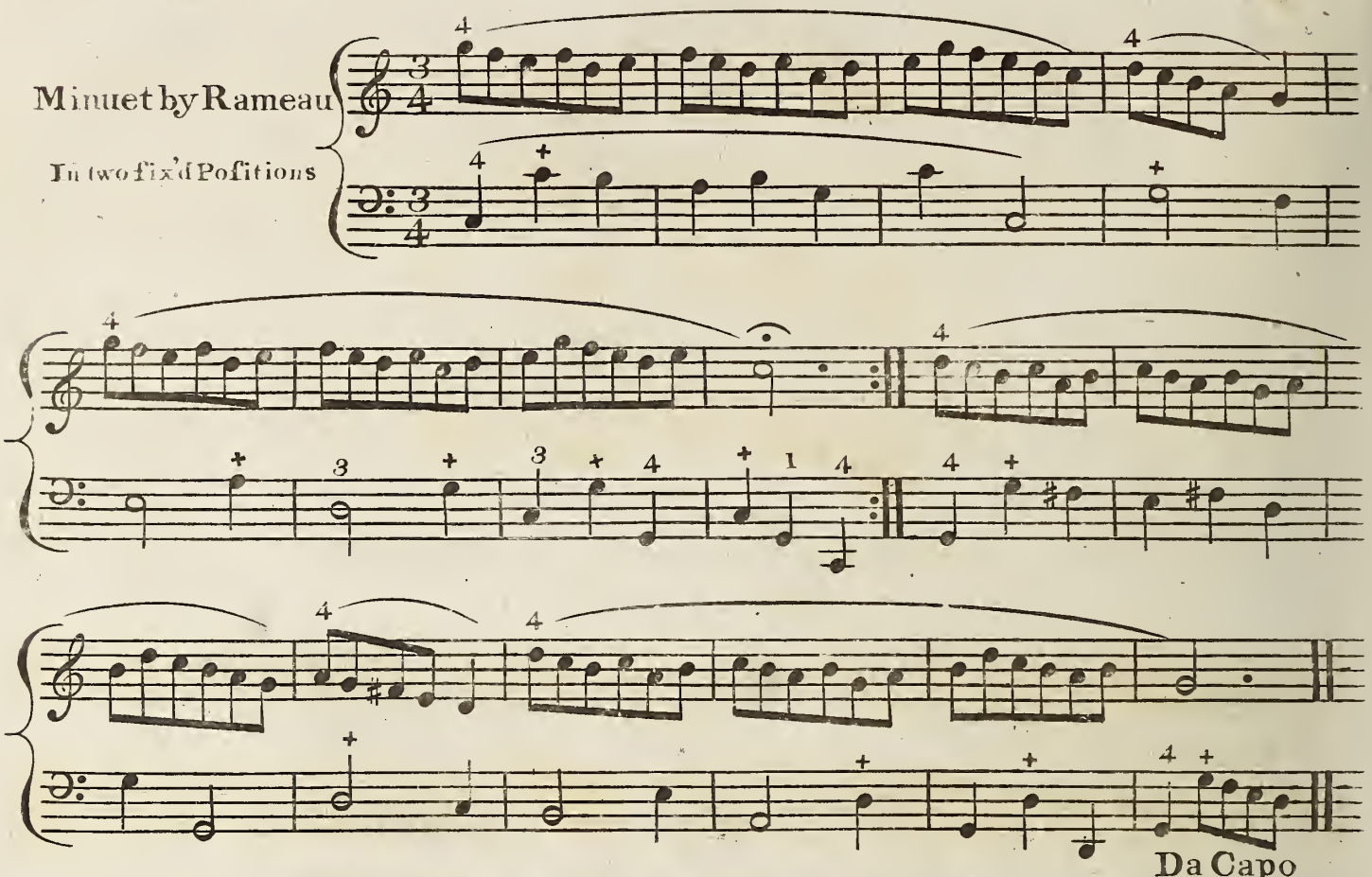




NB. As far as the curved lines go, you take such Fingers as naturally lie over the Keys.

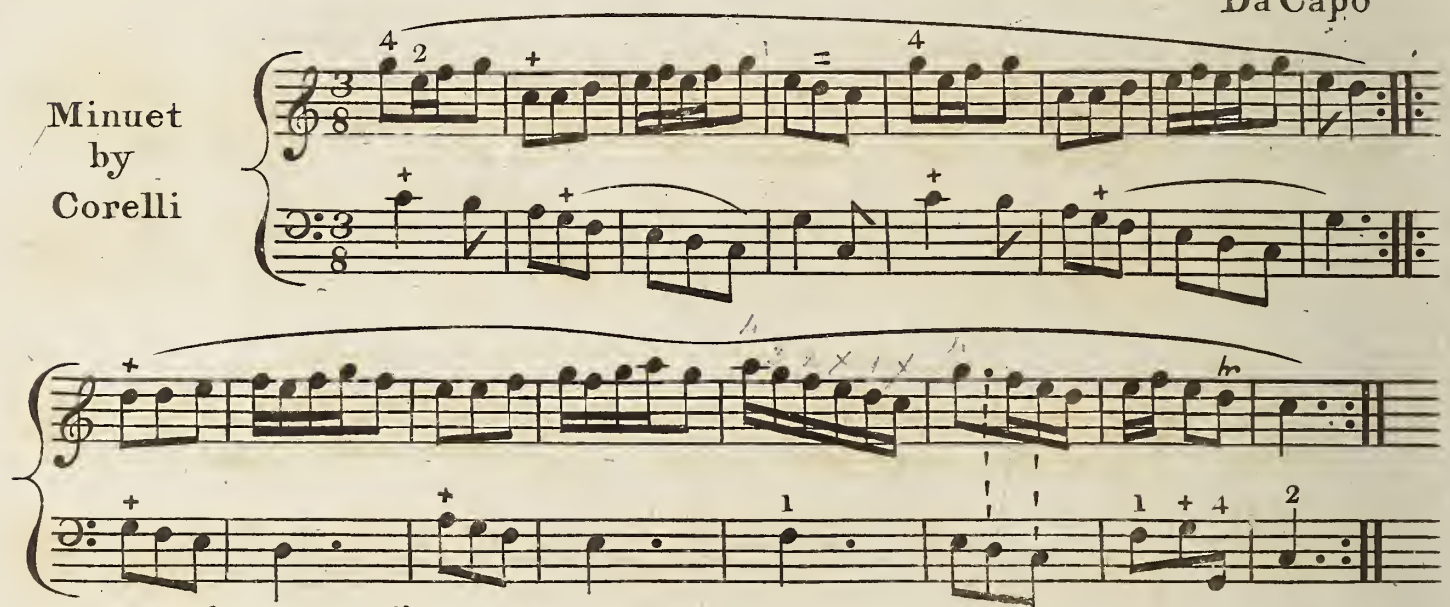
Minuet by Rameau

In two fix'd Positions



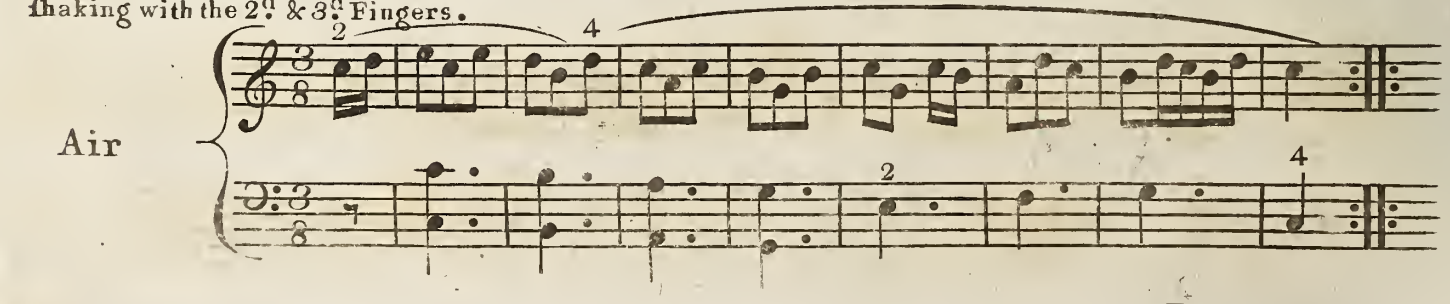
Da Capo

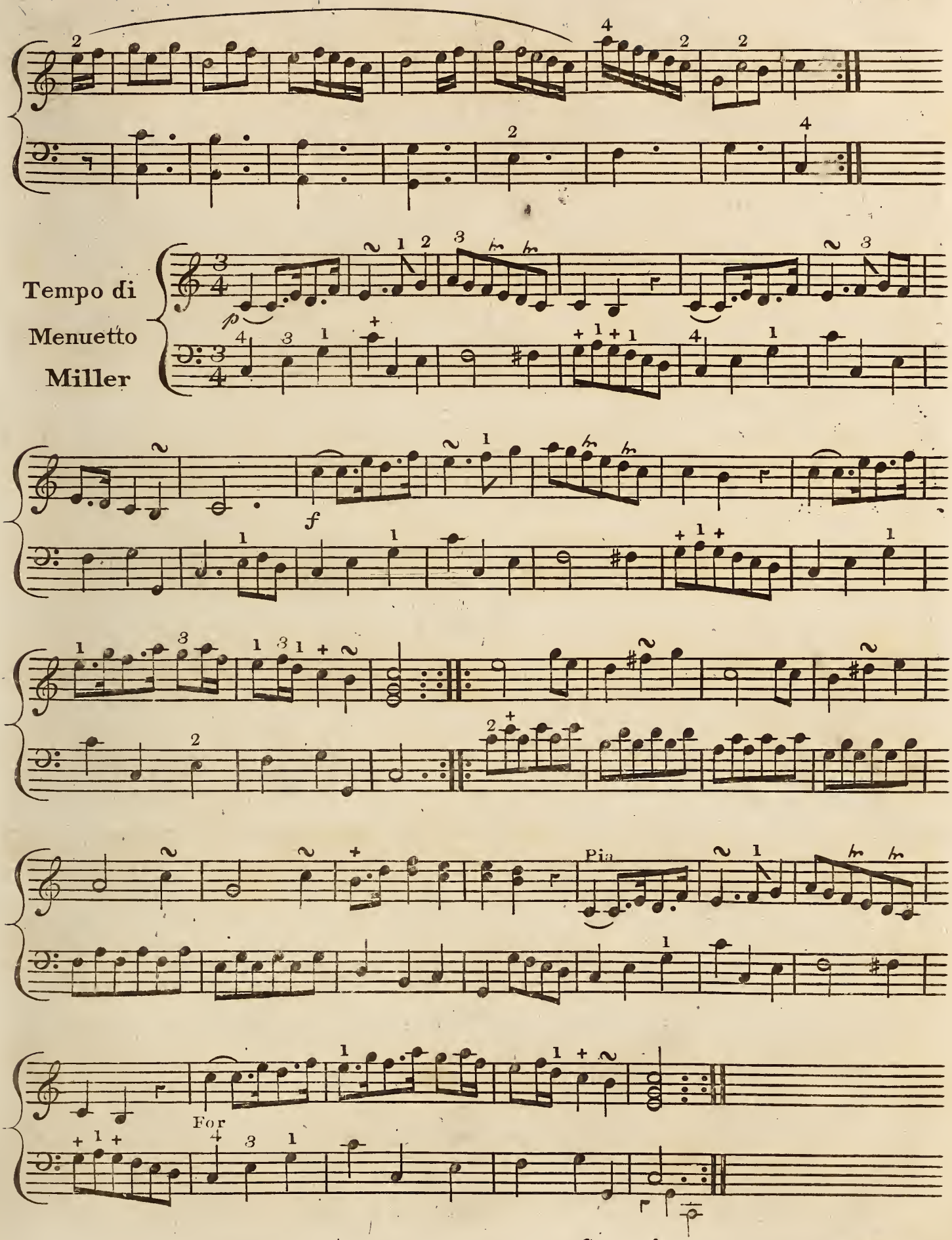
Minuet by Corelli



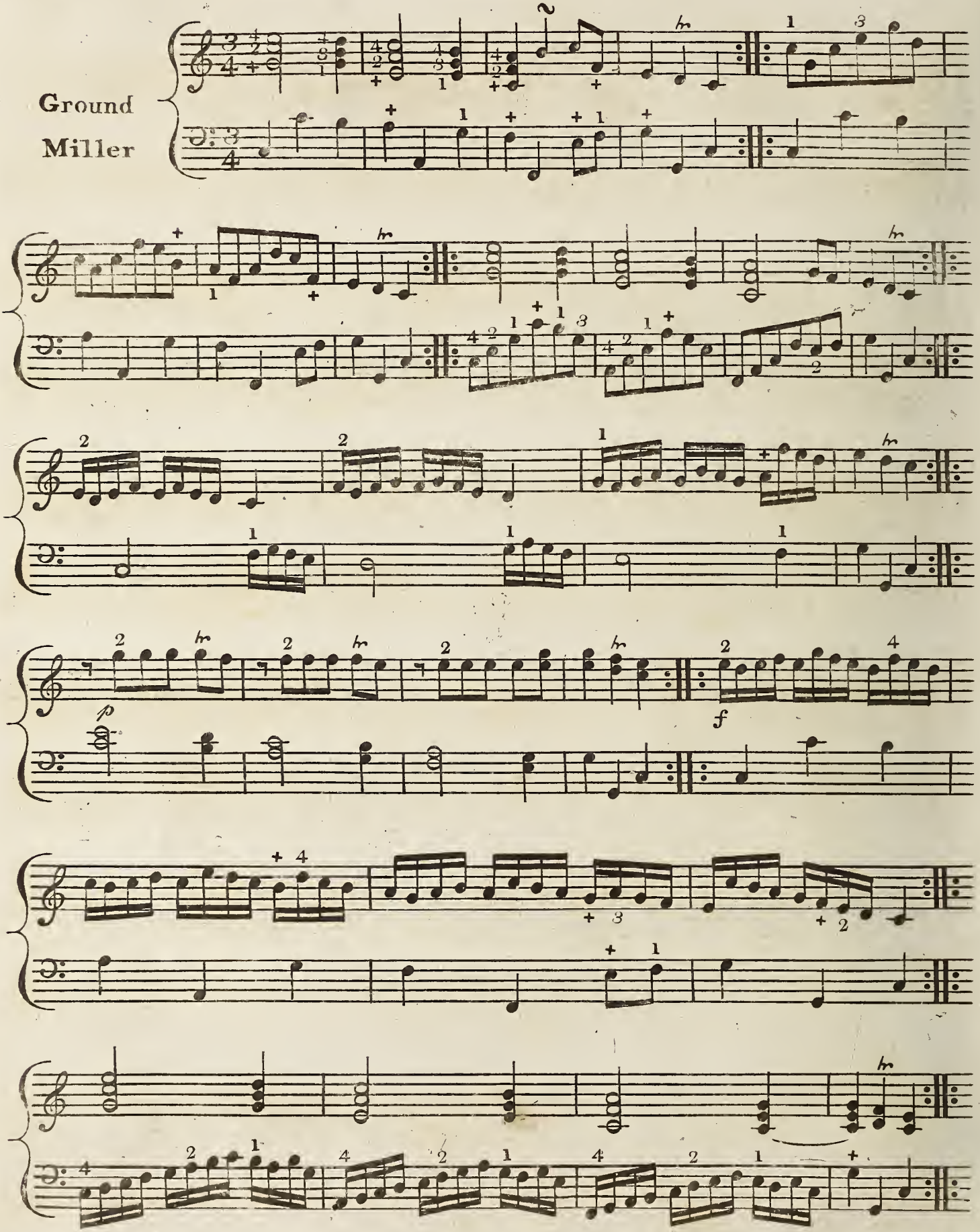
NB. The Performer is adviſ'd never to alter the poſition of the hands for the wrong & ſlaviſh cuſtom of always ſhaking with the 2d. & 3d. Fingers.

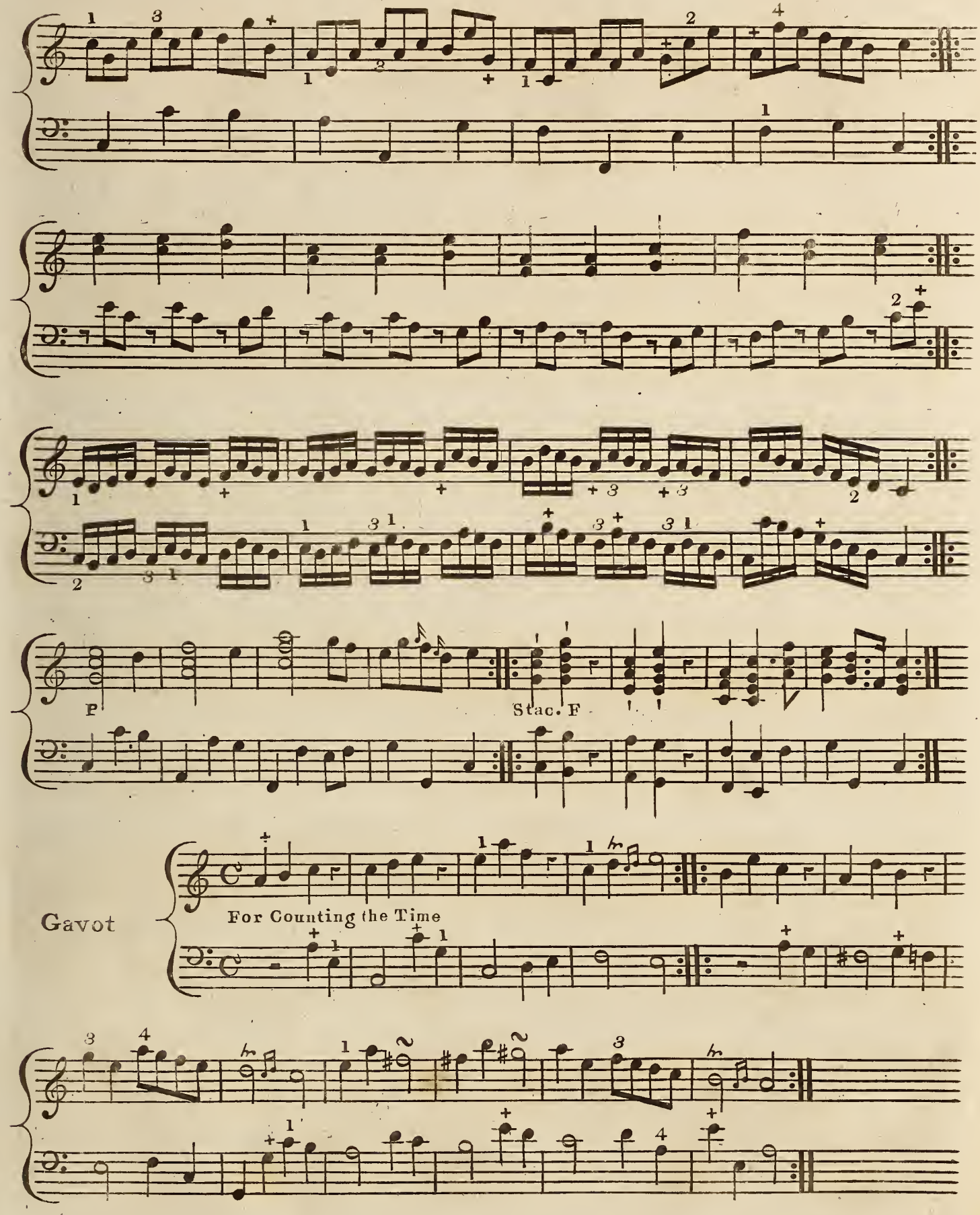
Air




Tempo di
Menuetto
Miller
Pia
For

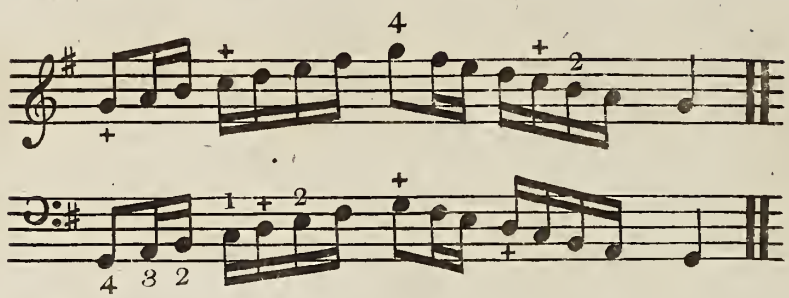
NB. If this should be too difficult for the Scholar, he may omit it for the present.



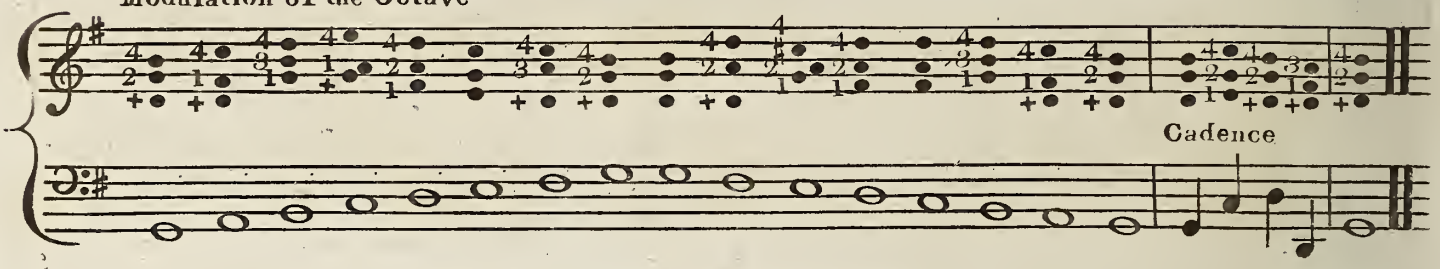

P
Stac. F
Gavot
For Counting the Time

Key of G, with a major or sharp Third.

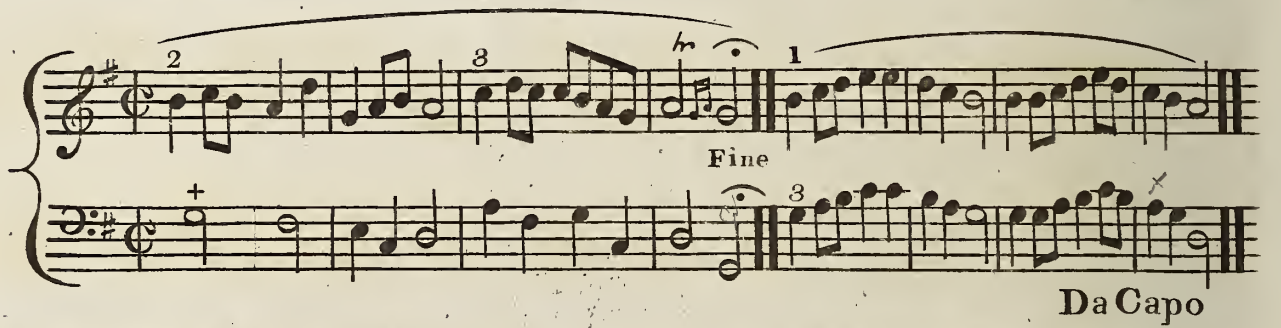
Method of fingering
In the Key of G.

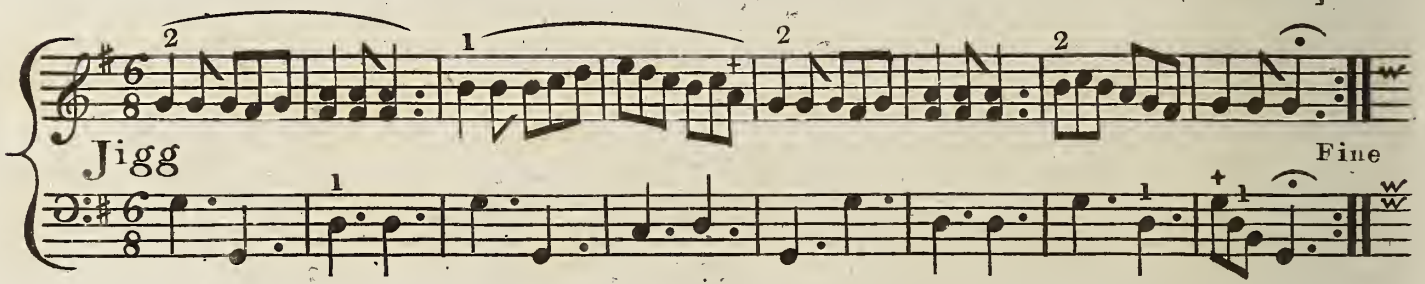


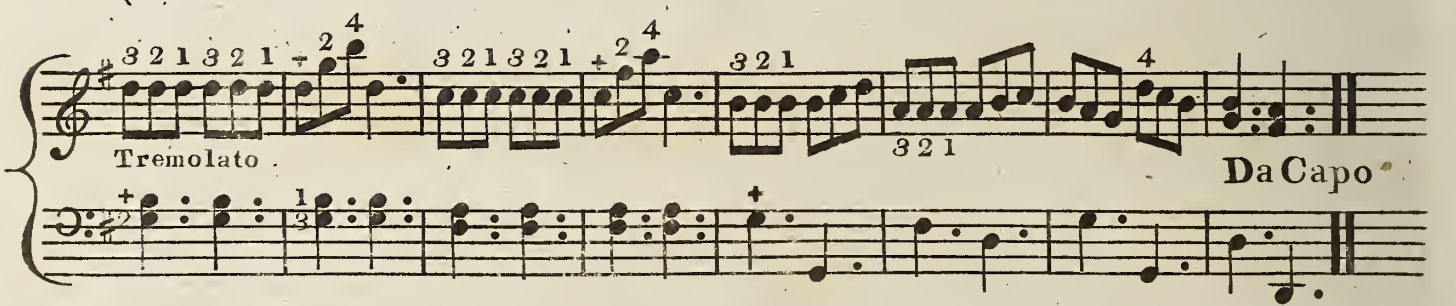
Modulation of the Octave

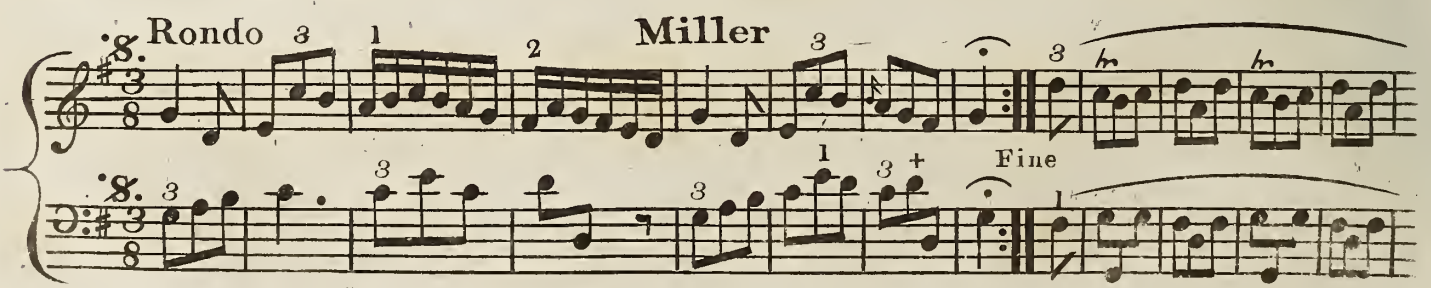


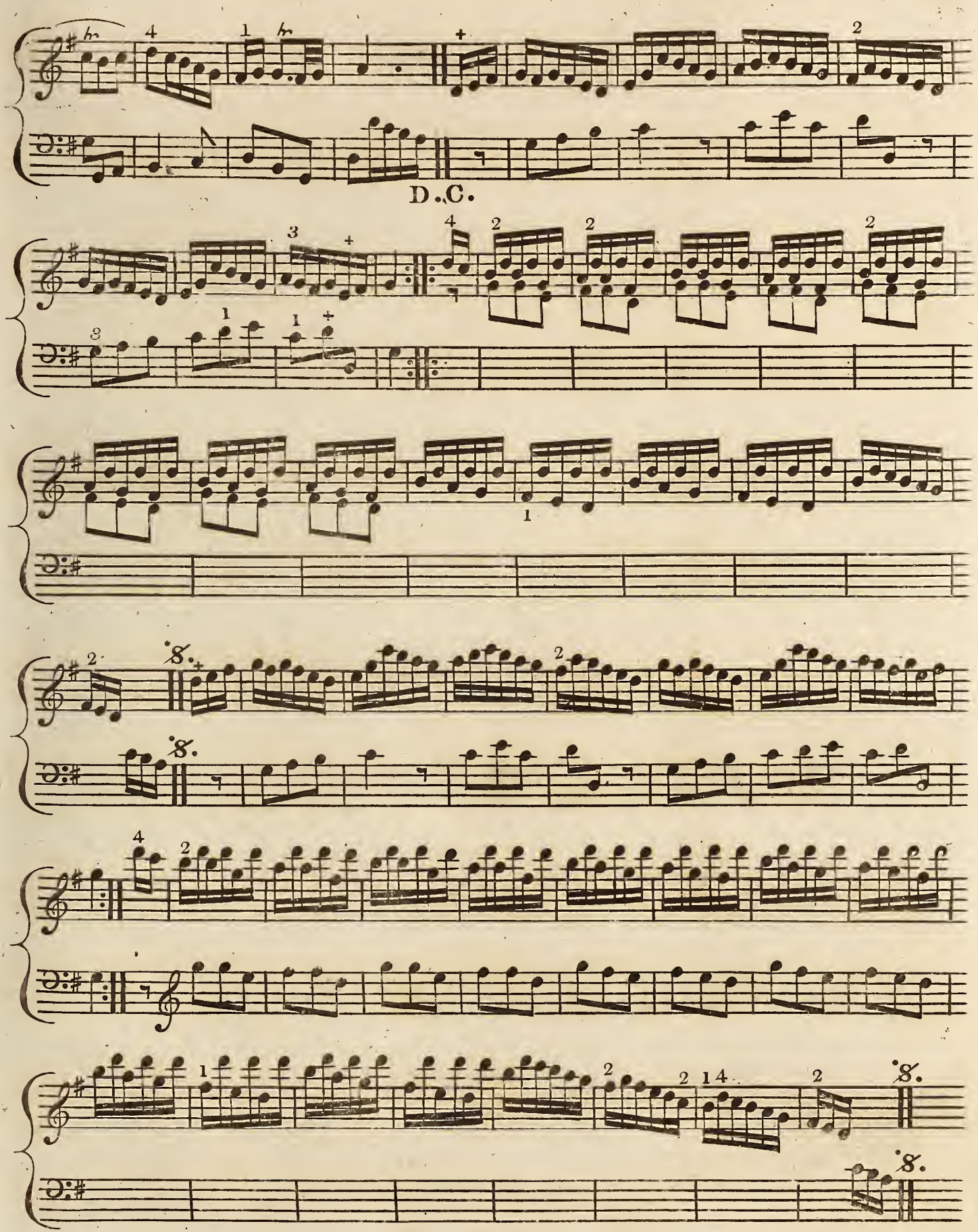
AIR
Handel

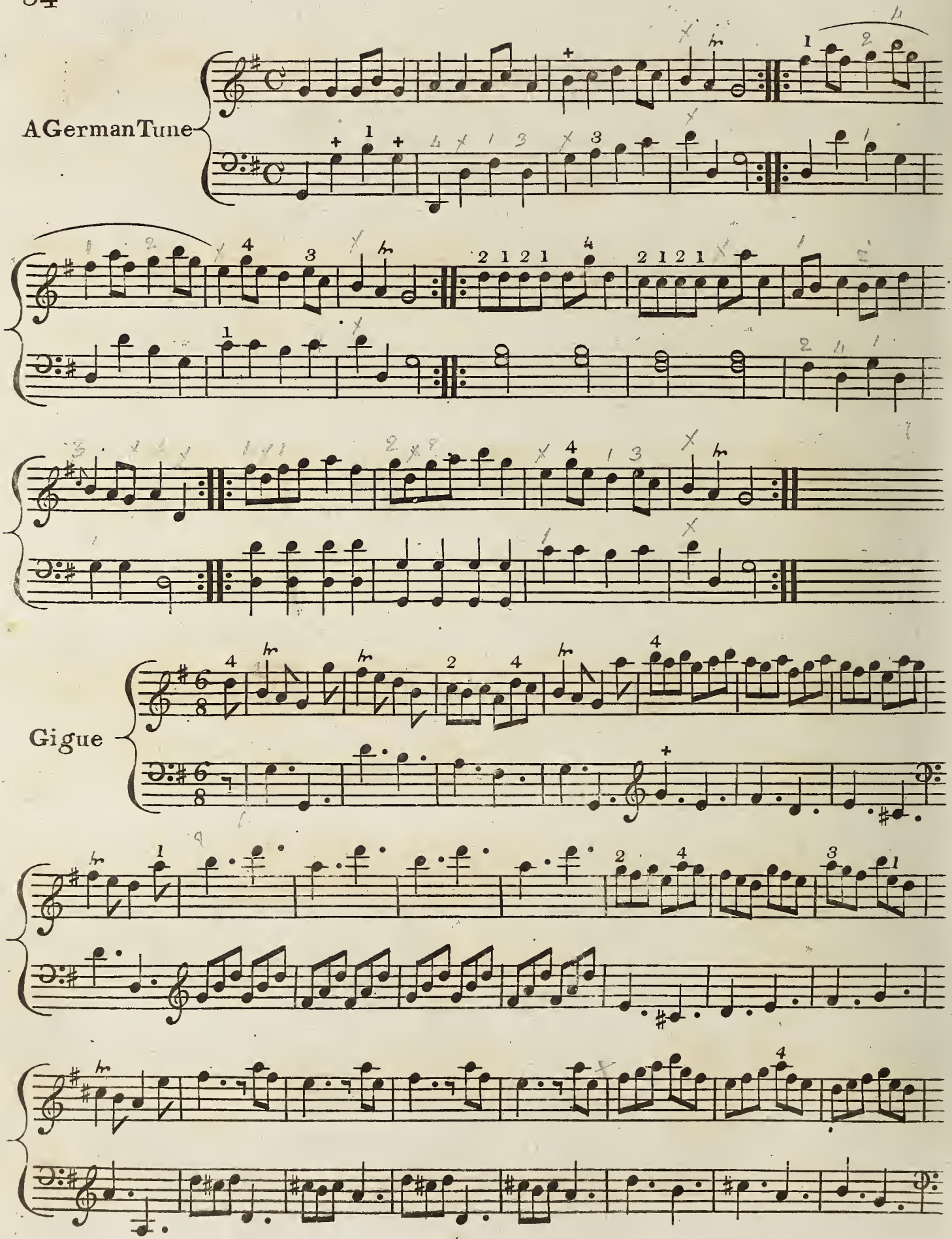


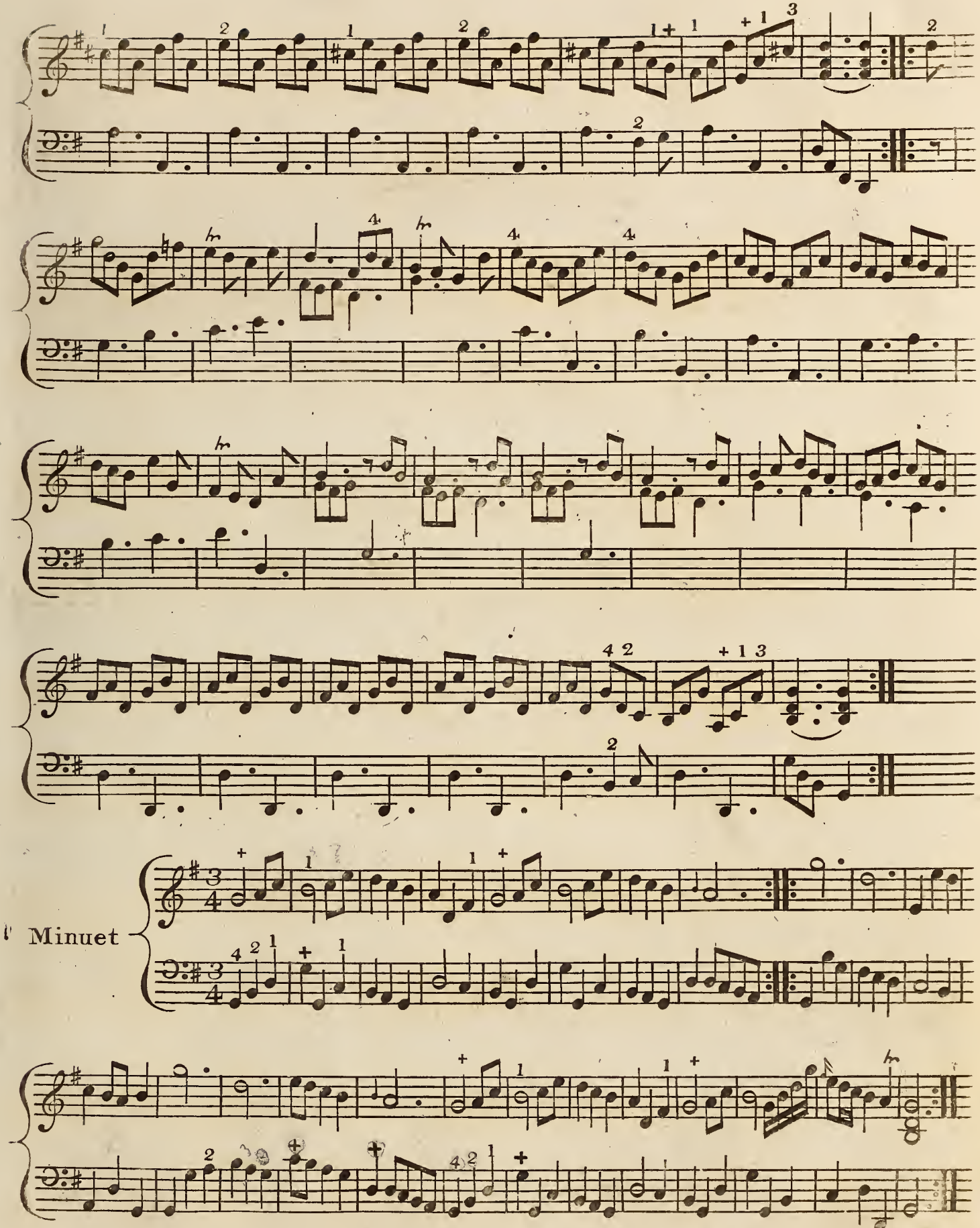






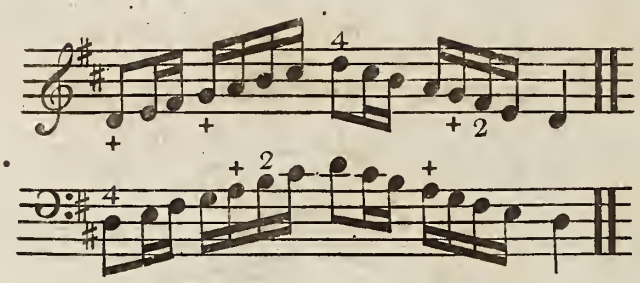

D.C.


A German Tune
Gigue

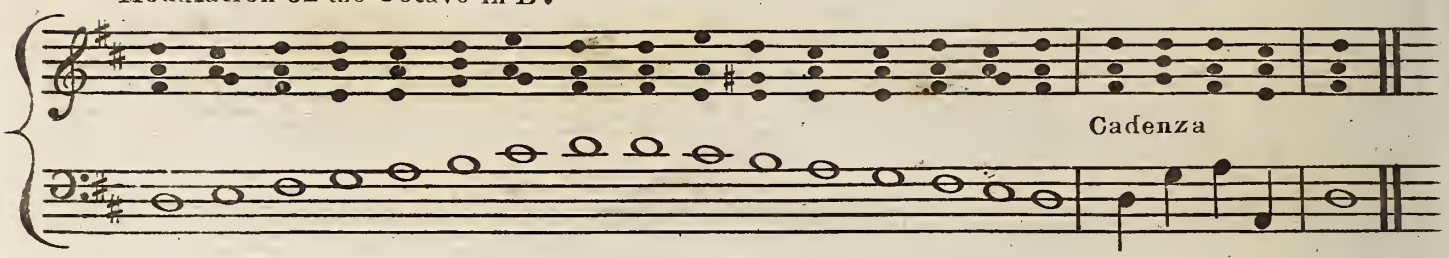

Minuet

Key of D, with a major or ſharp Third.

Fingering in the Key of D.

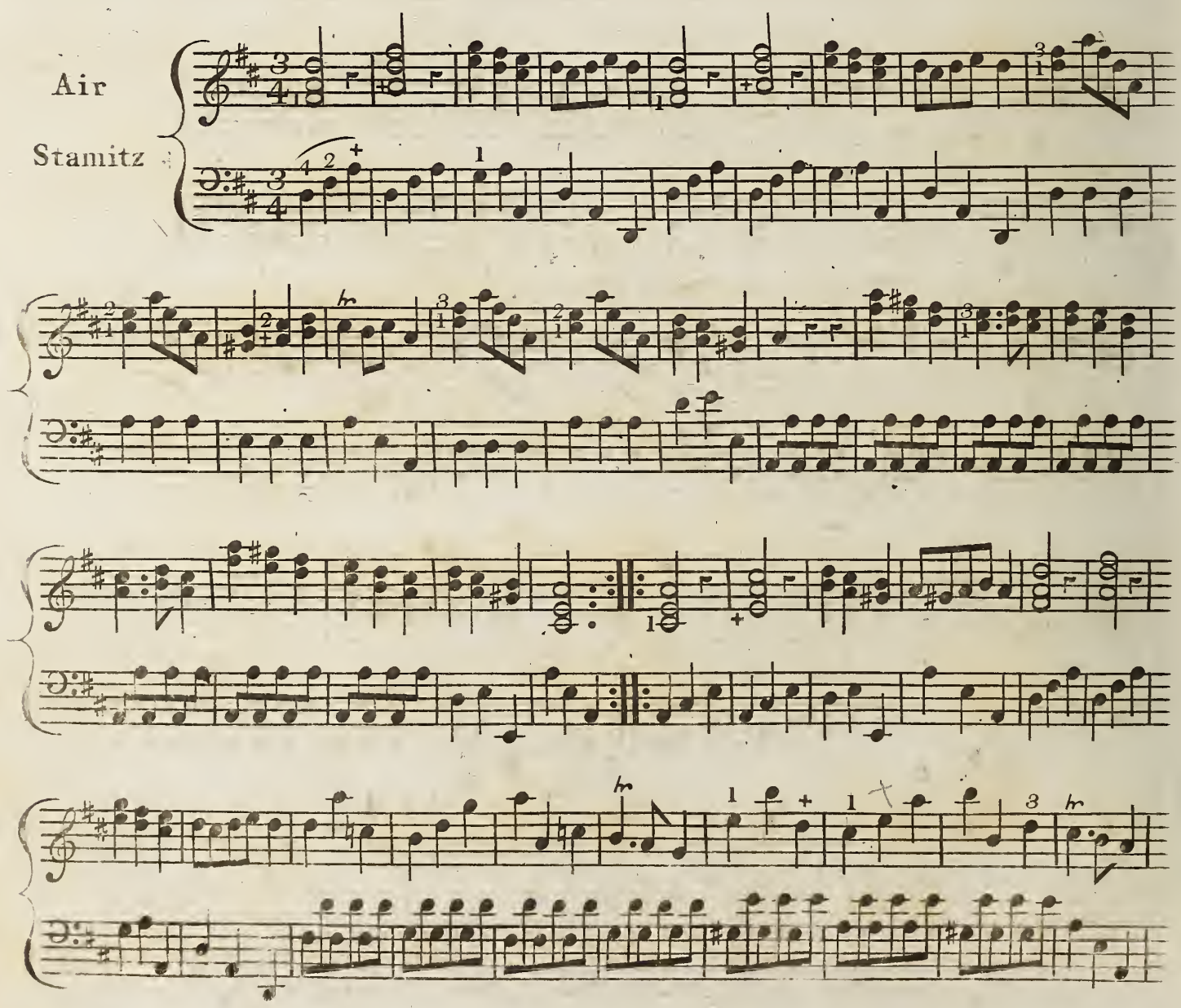


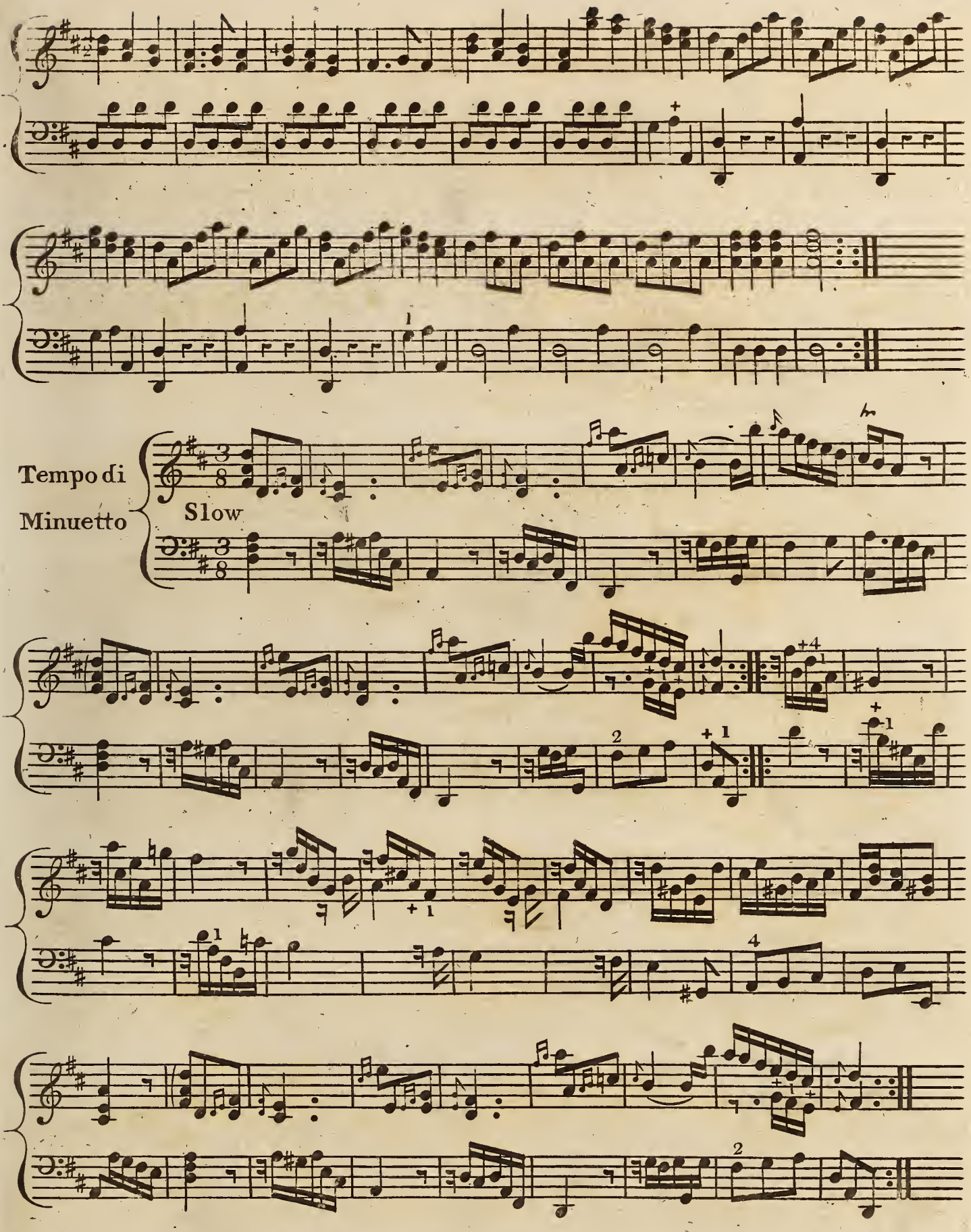
Modulation of the Octave in D.



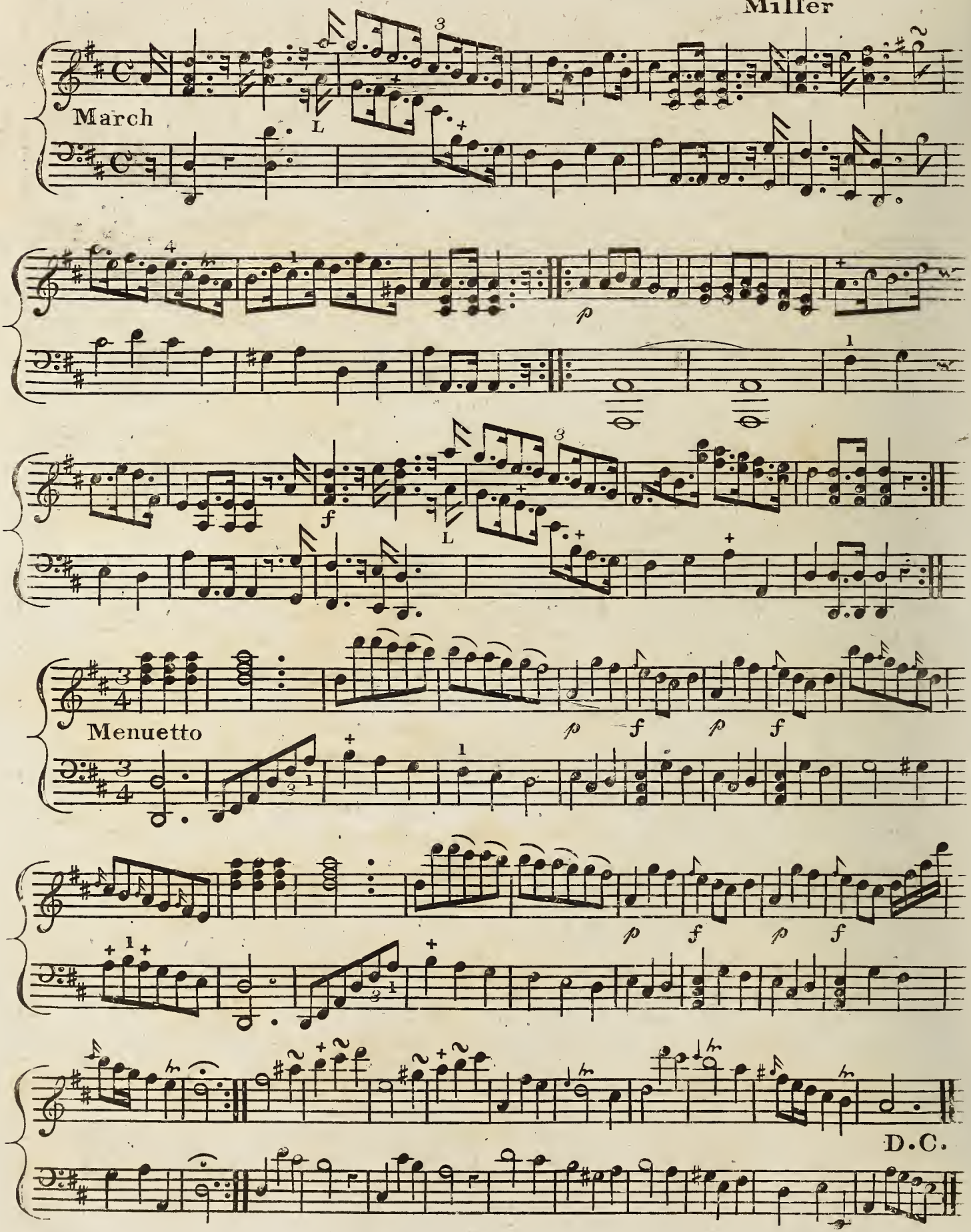
Air

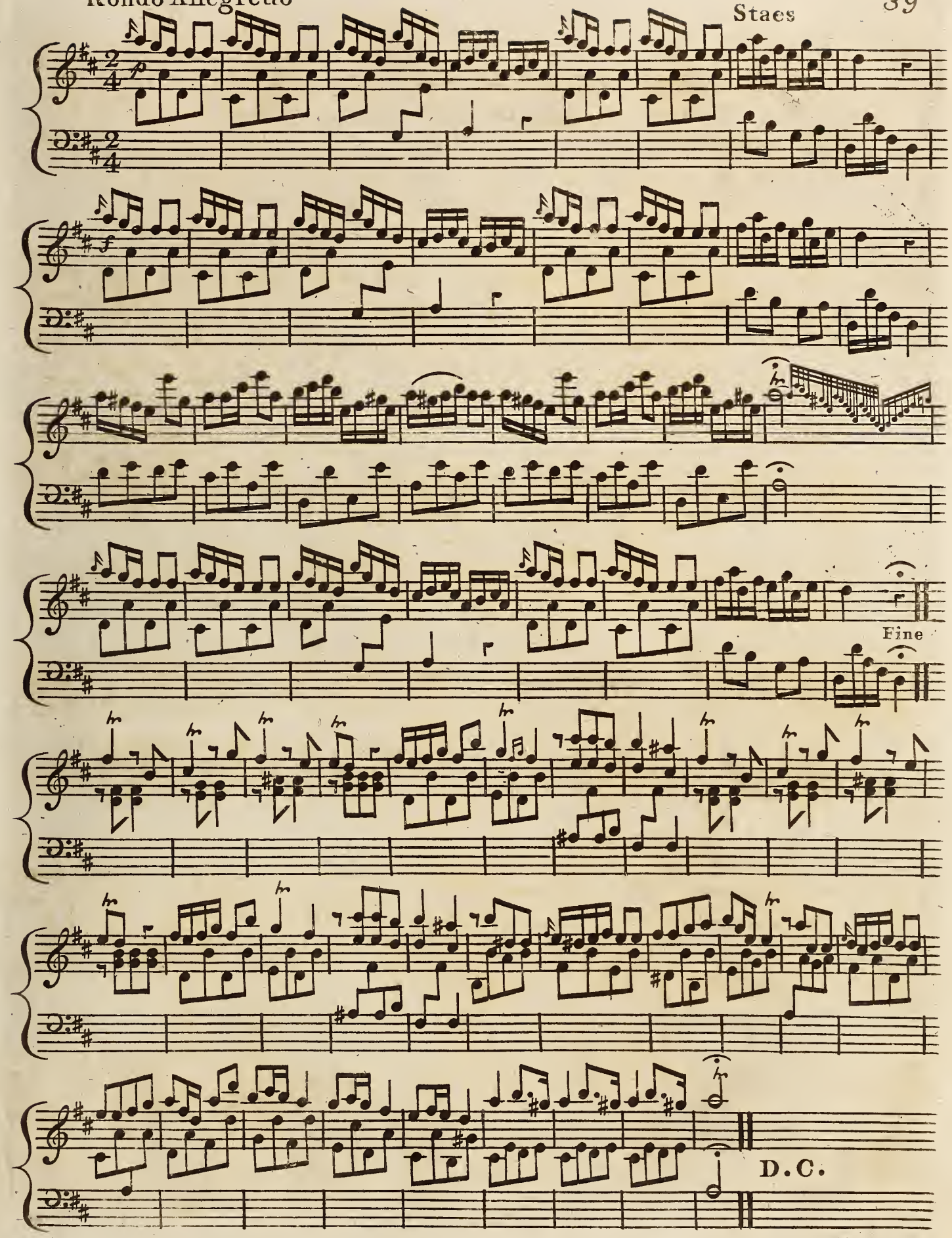
Stamitz

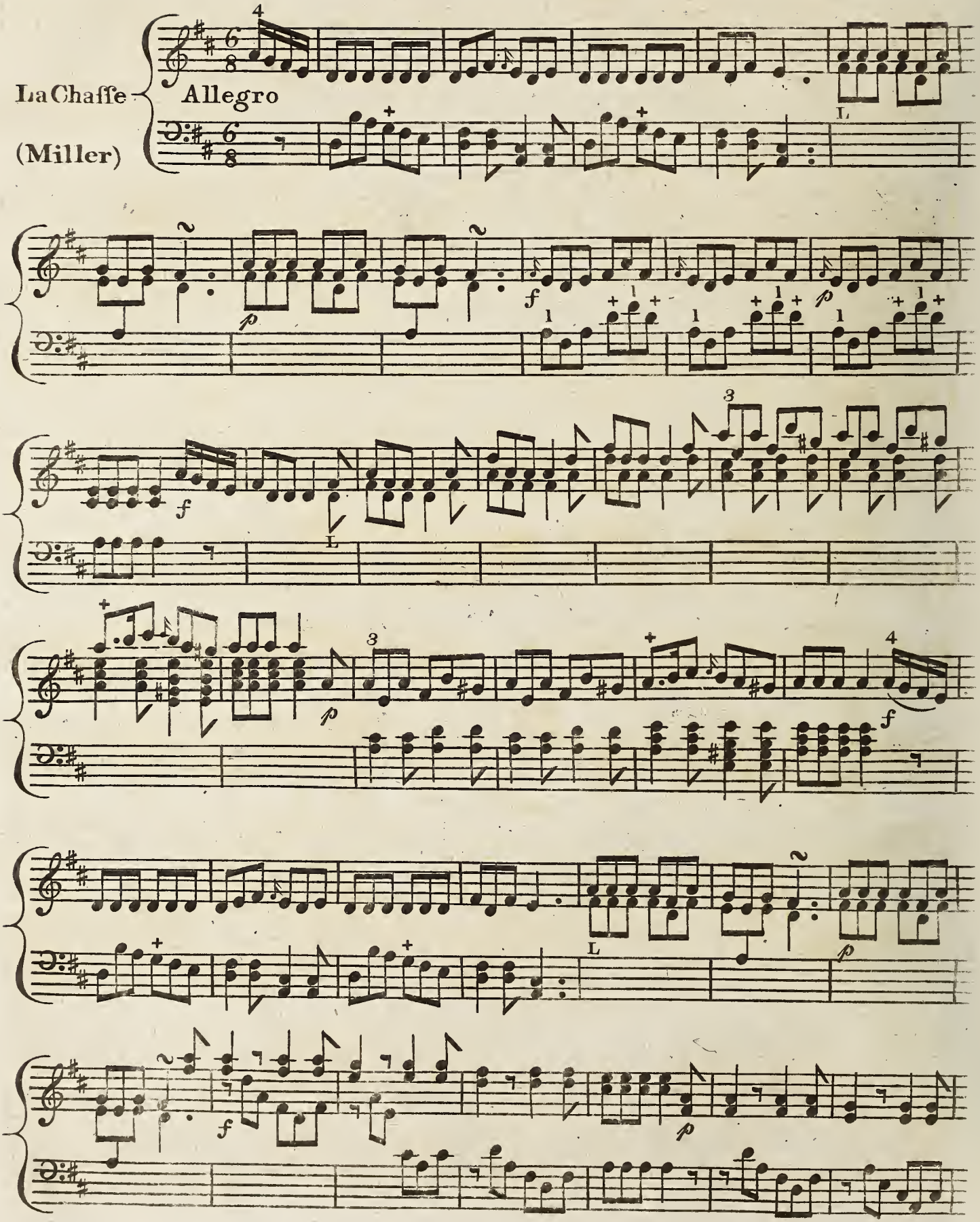


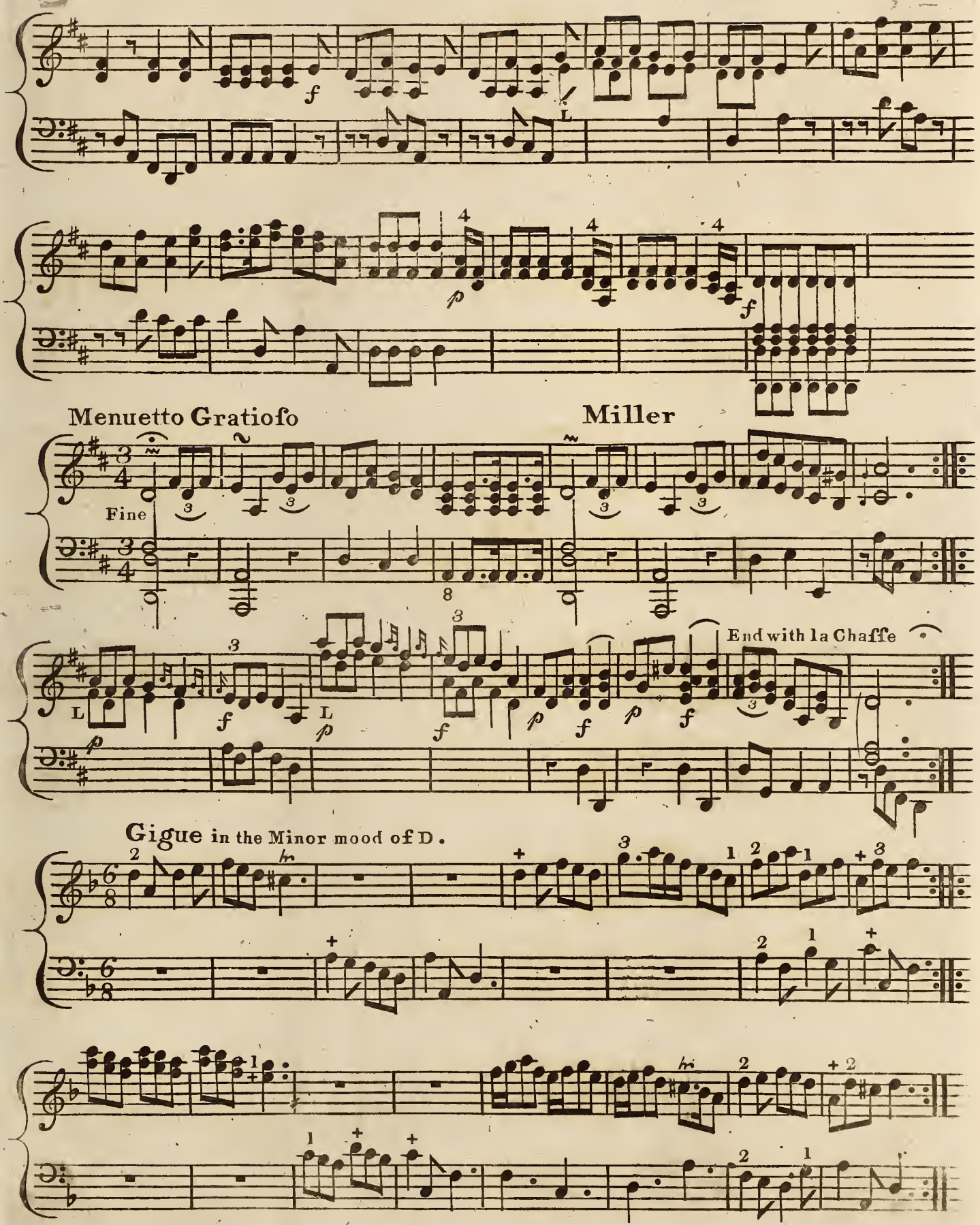

Tempo di
Minuetto
Slow

Miller



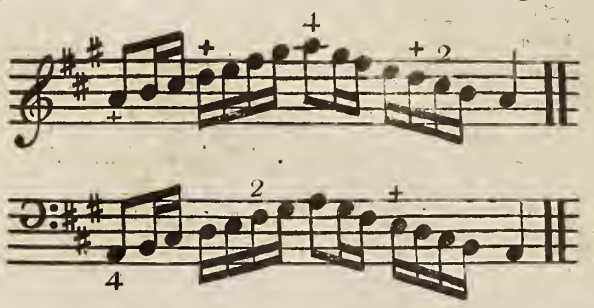

Fine
D.C.


La Chaffe
(Miller)
Allegro


Menuetto Gratioso
Miller
Fine
End with la Chaffe
Gigue in the Minor mood of D.

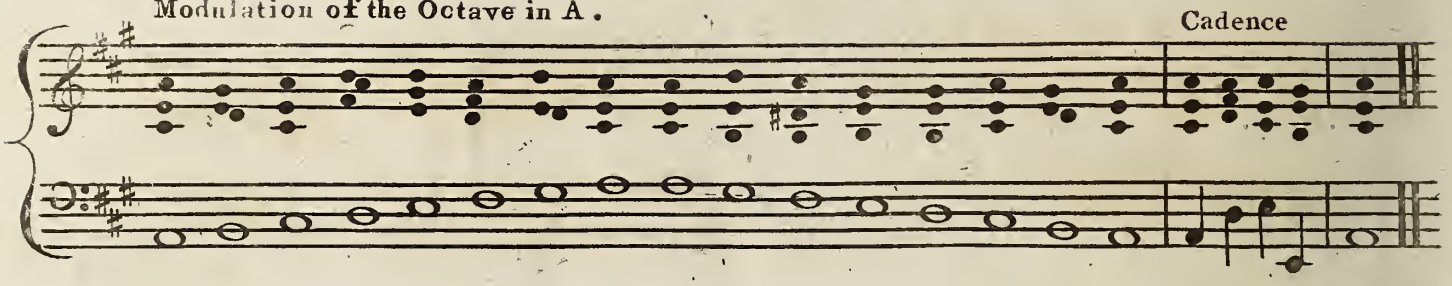
Key of A, with a Major or sharp Third.

Fingering in the Key of A.



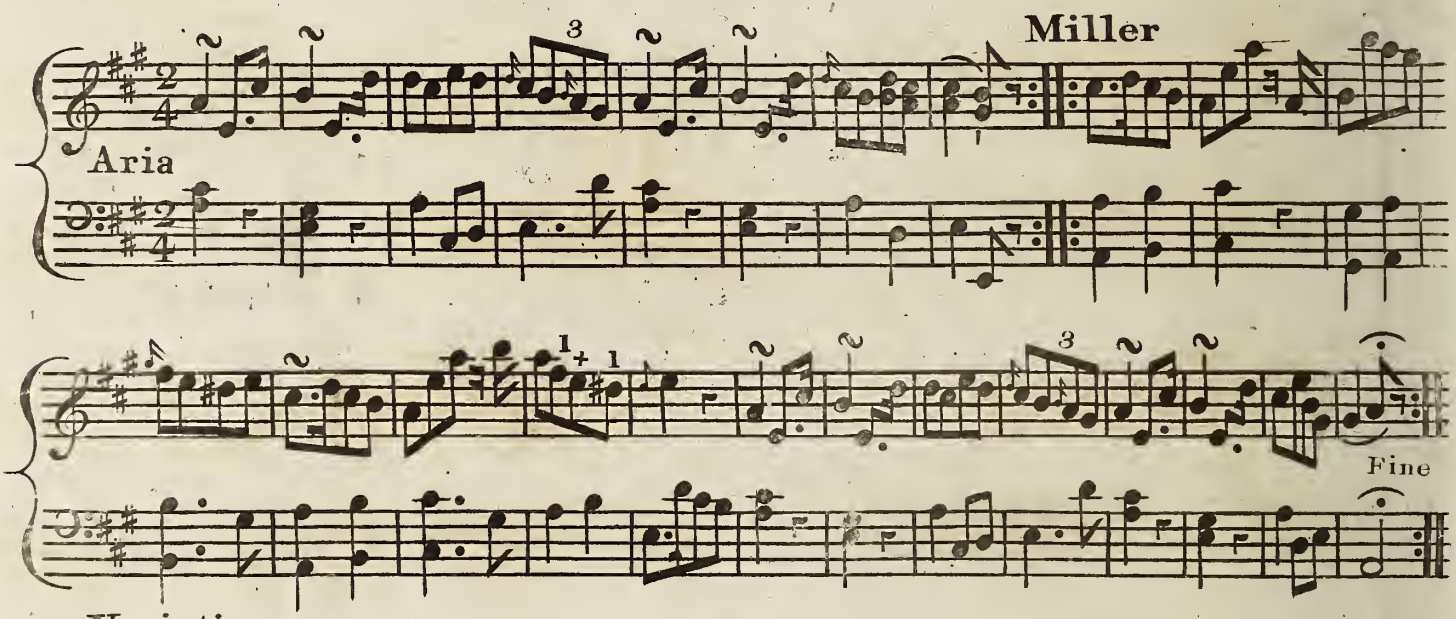
Modulation of the Octave in A.

Cadence



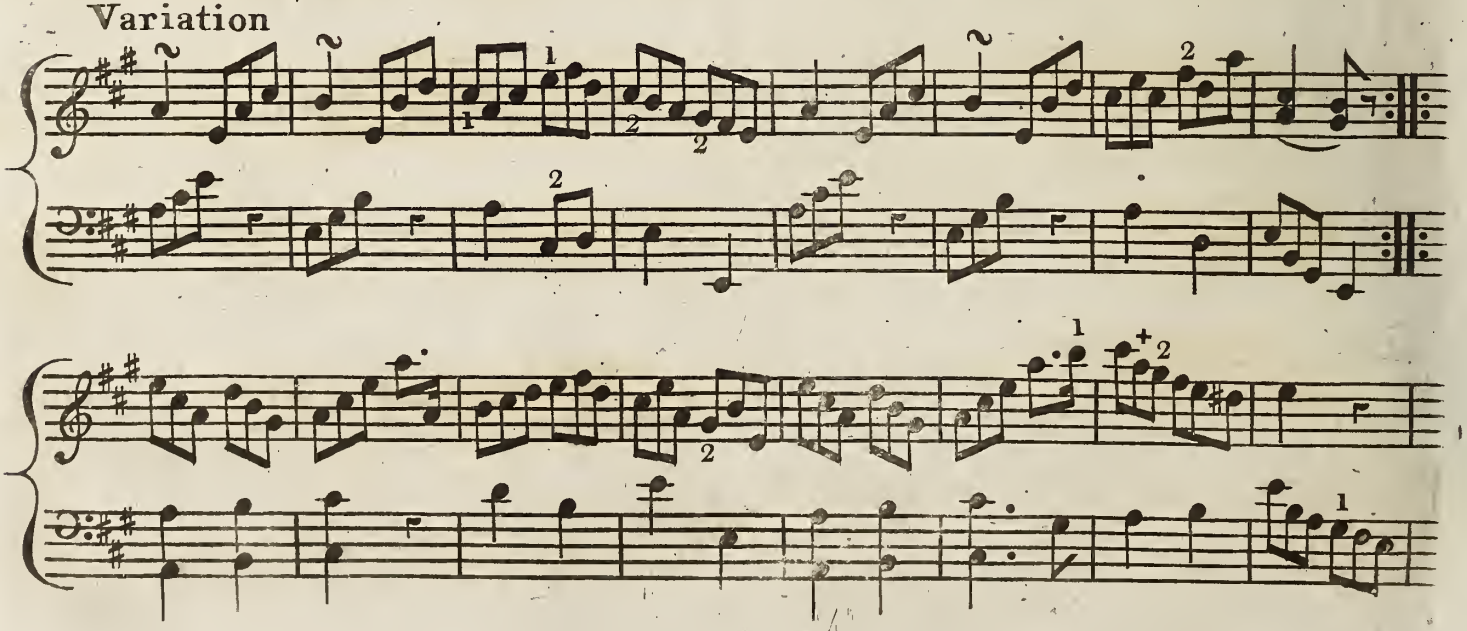
Miller

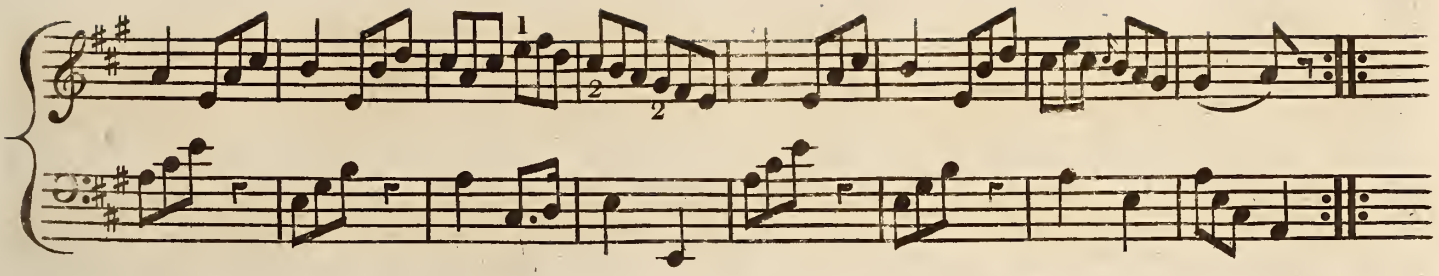
Aria



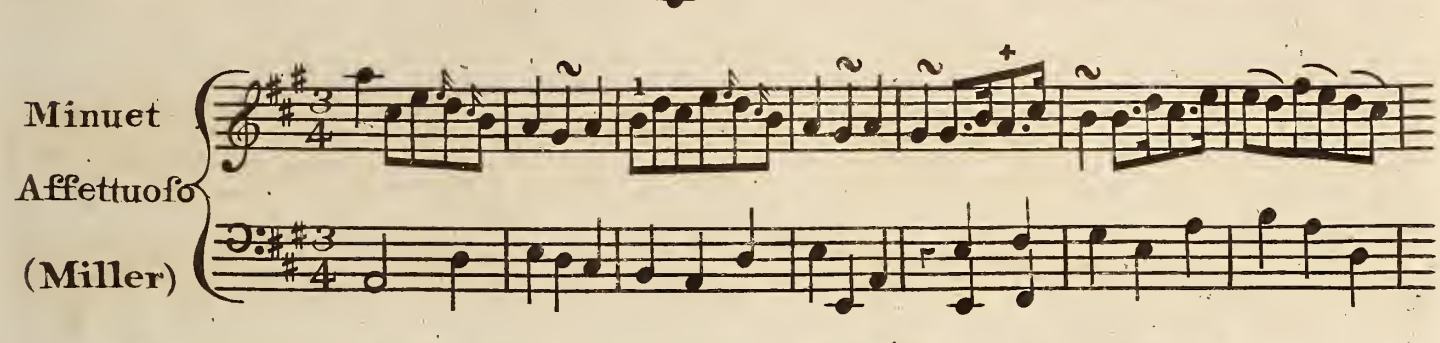
Fine

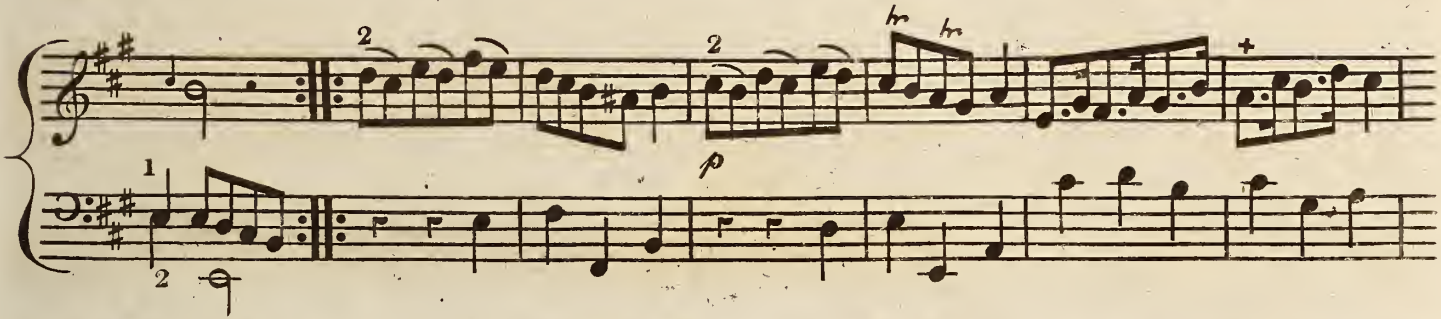
Variation

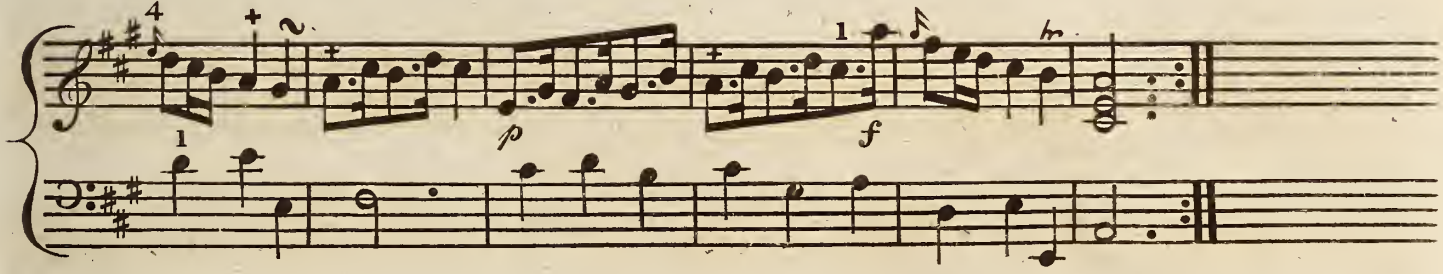




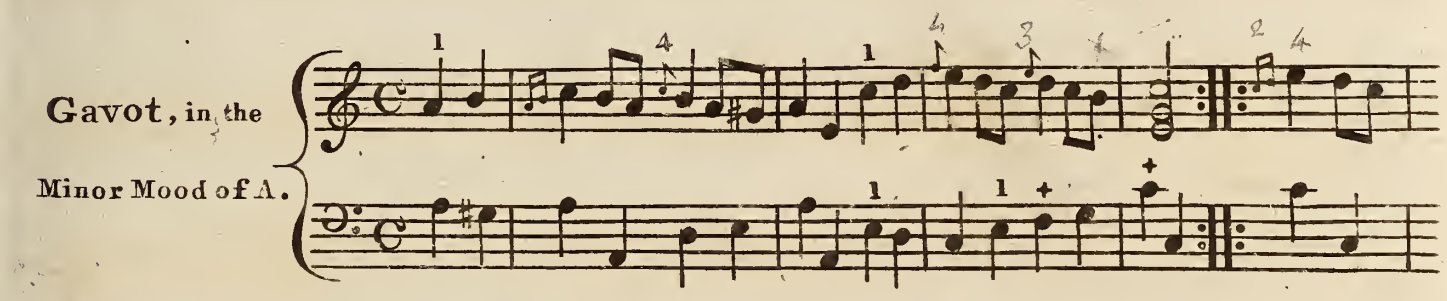
Minuet
Affettuoso
(Miller)

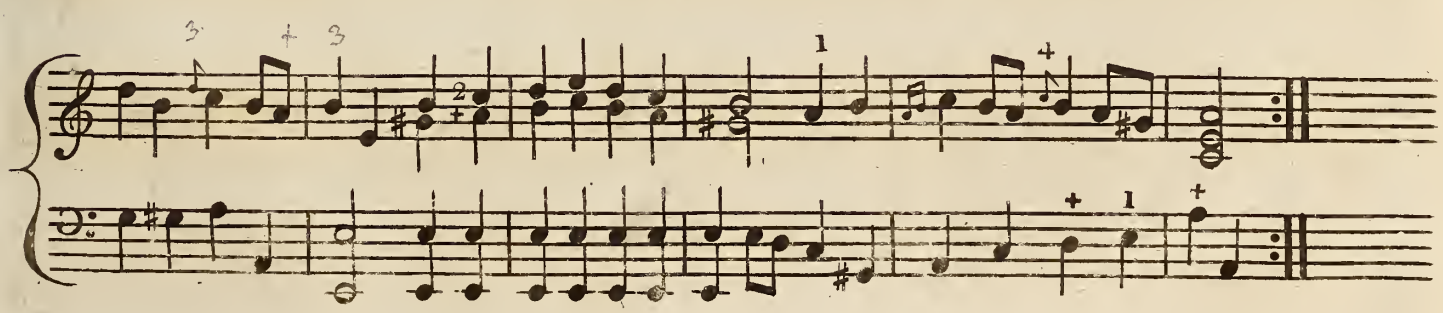




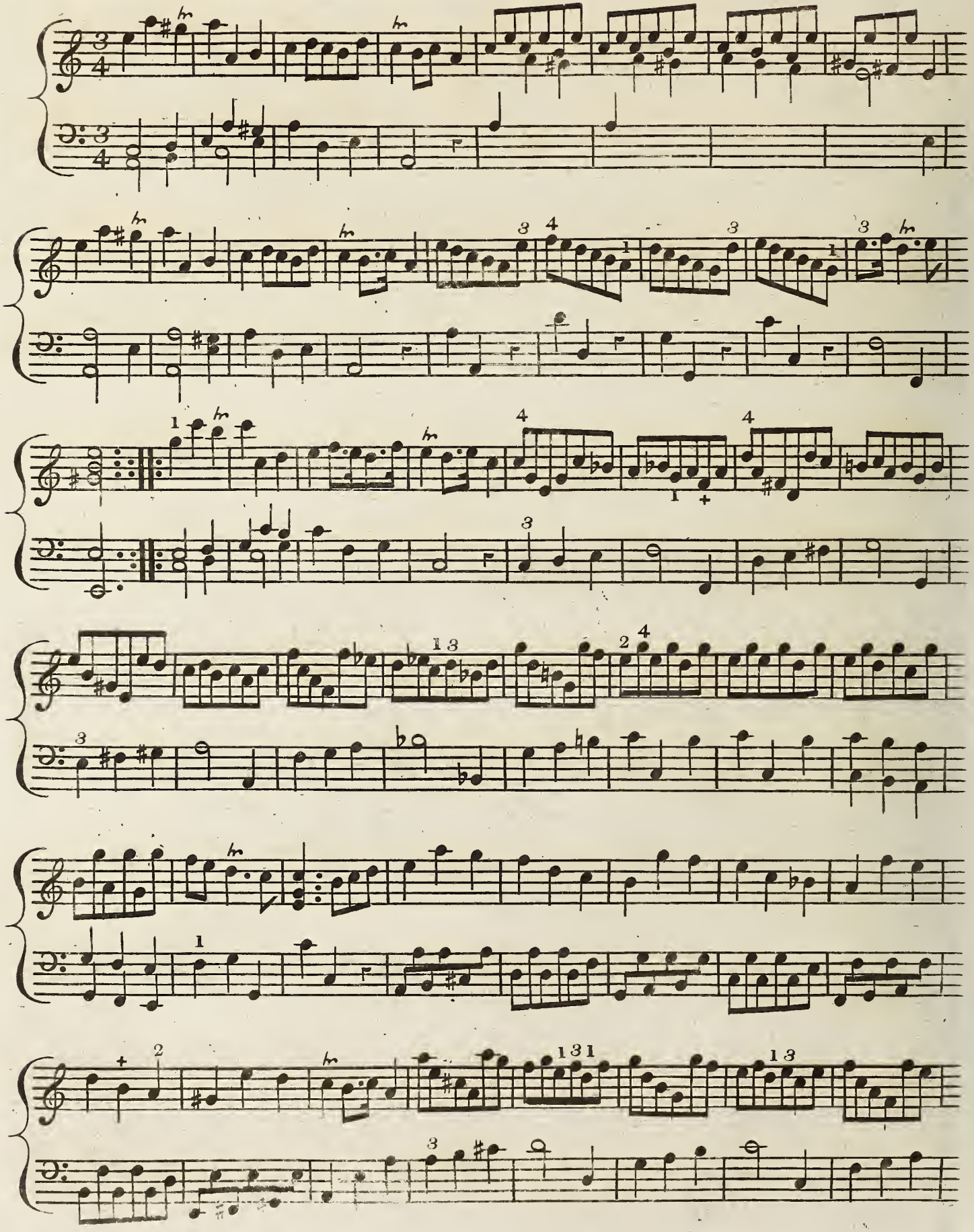


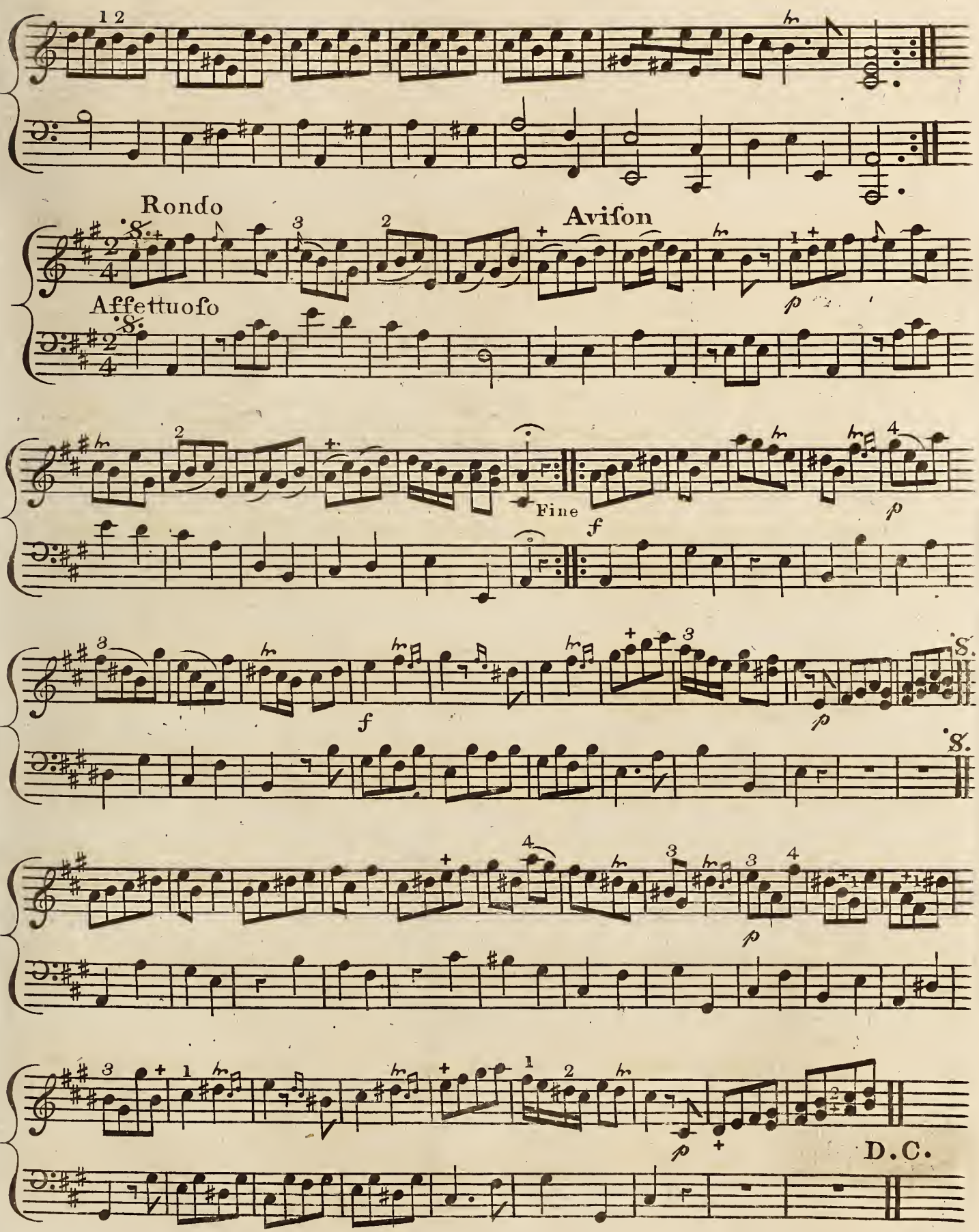
Gavot, in the
Minor Mood of A.



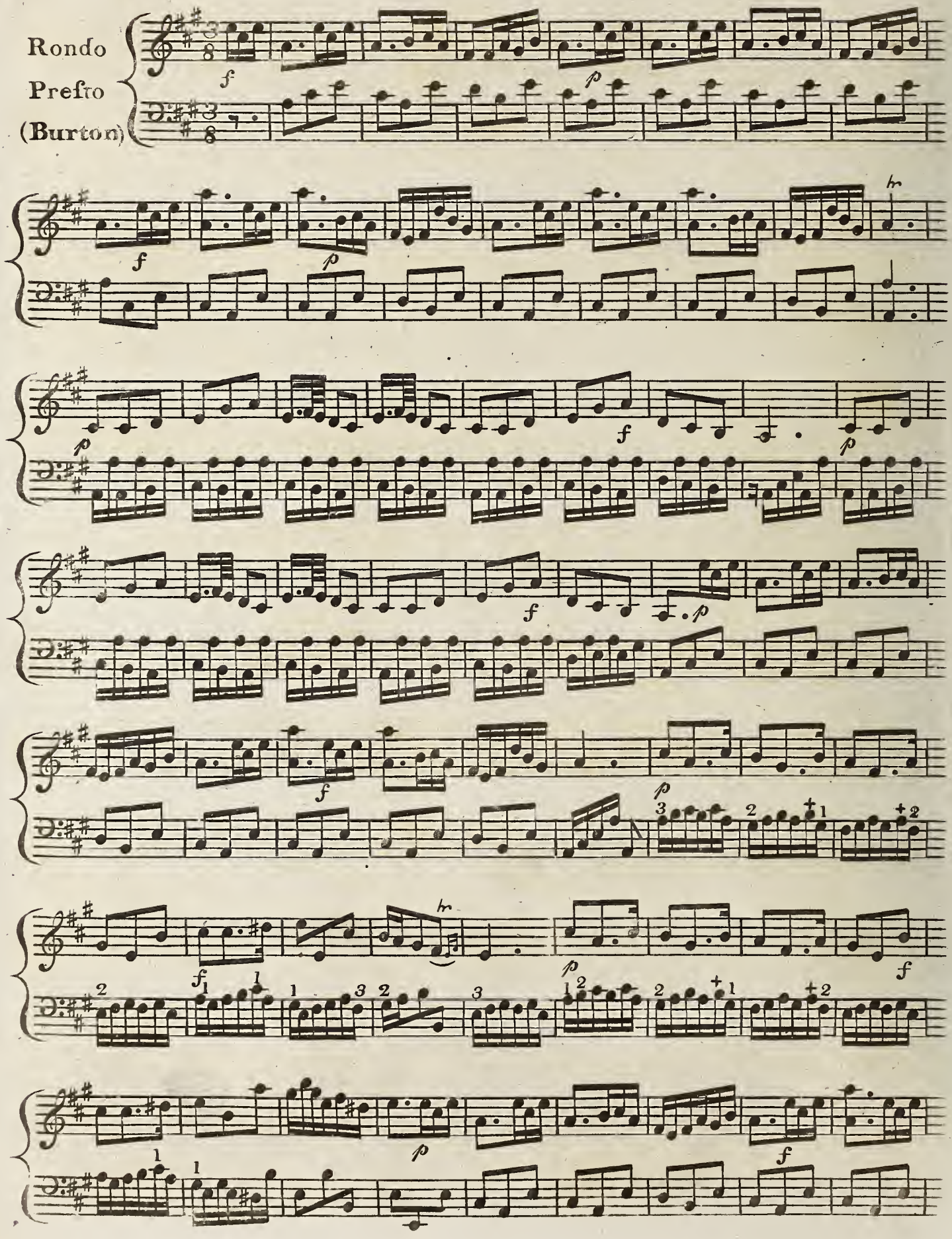


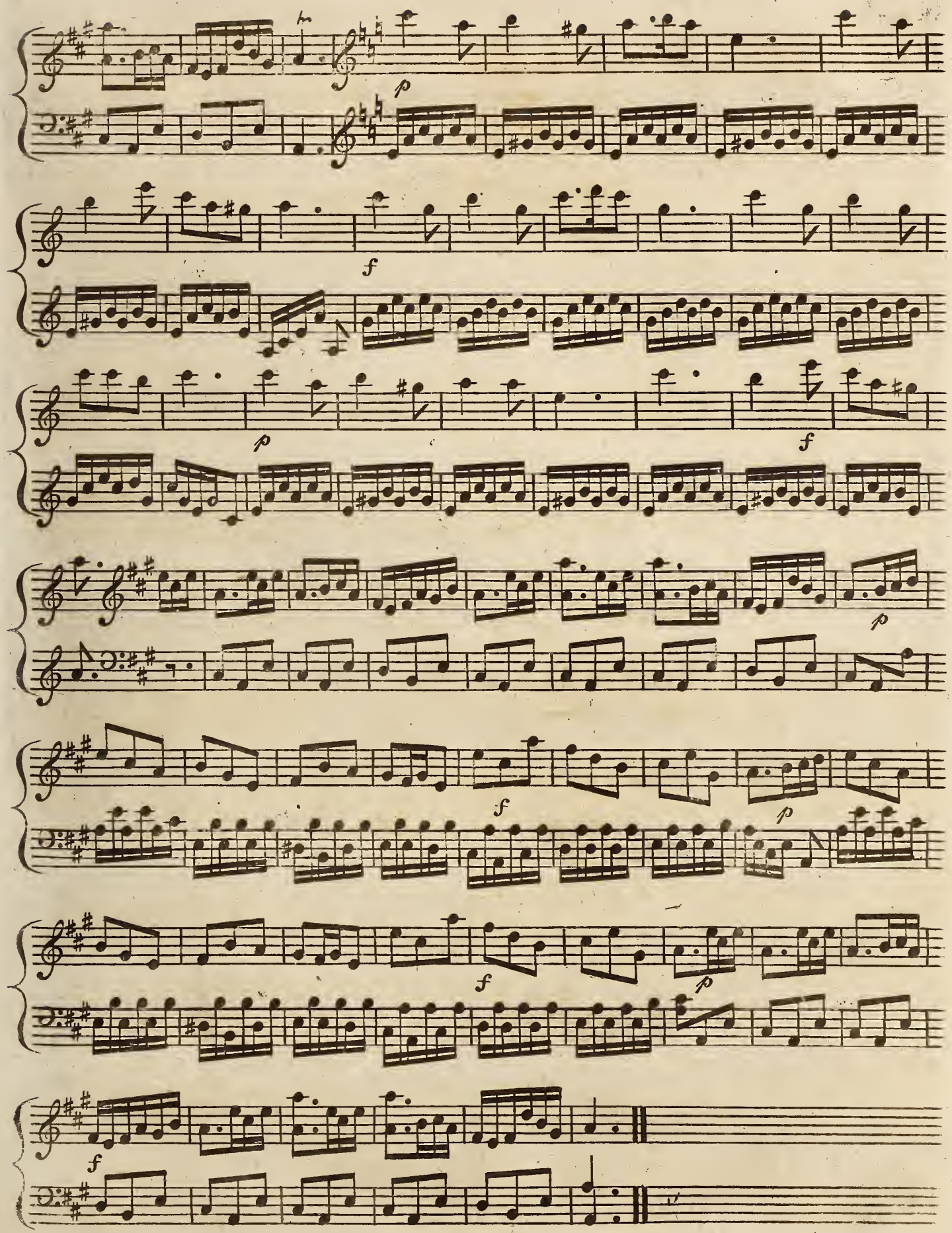
Minuet In the Minor Mood of A.




Rondo
Affettuoso
Avifon
Fine
D.C.

Rondo
Prefto
(Burton)

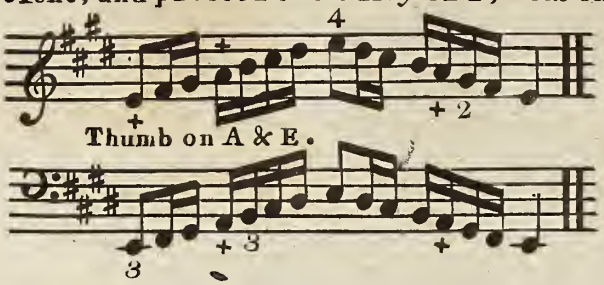



p
f
p
f
f
p
f
p
f
p
f

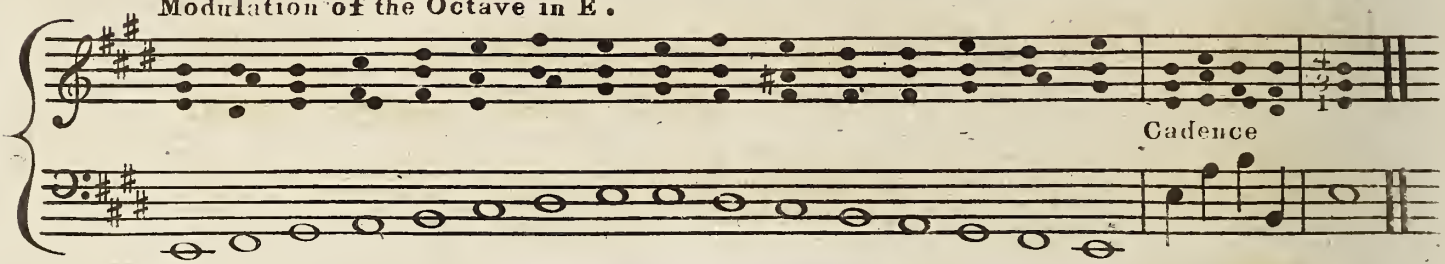
Key of E, with a Major or ſharp Third.

NB. If the Leſſons in this Key are too difficult for the Scholar, he had better omit them for the preſent, and proceed to the Key of F, with one Flat.

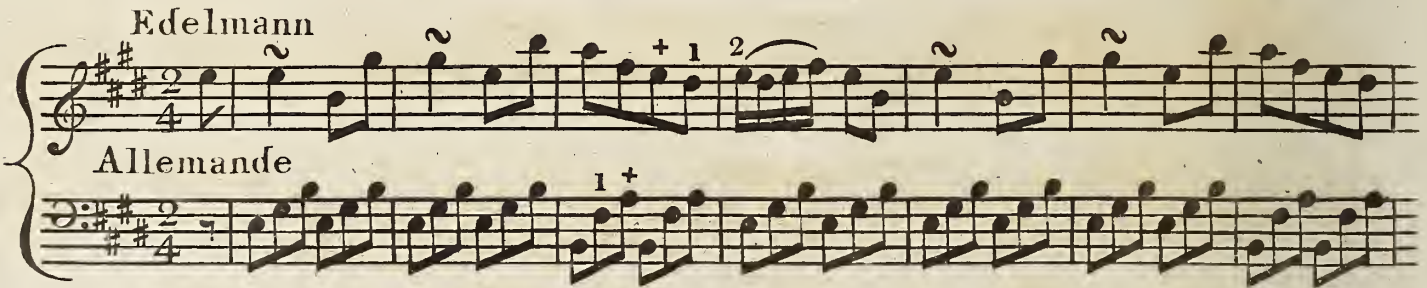
Fingering in the Key of E



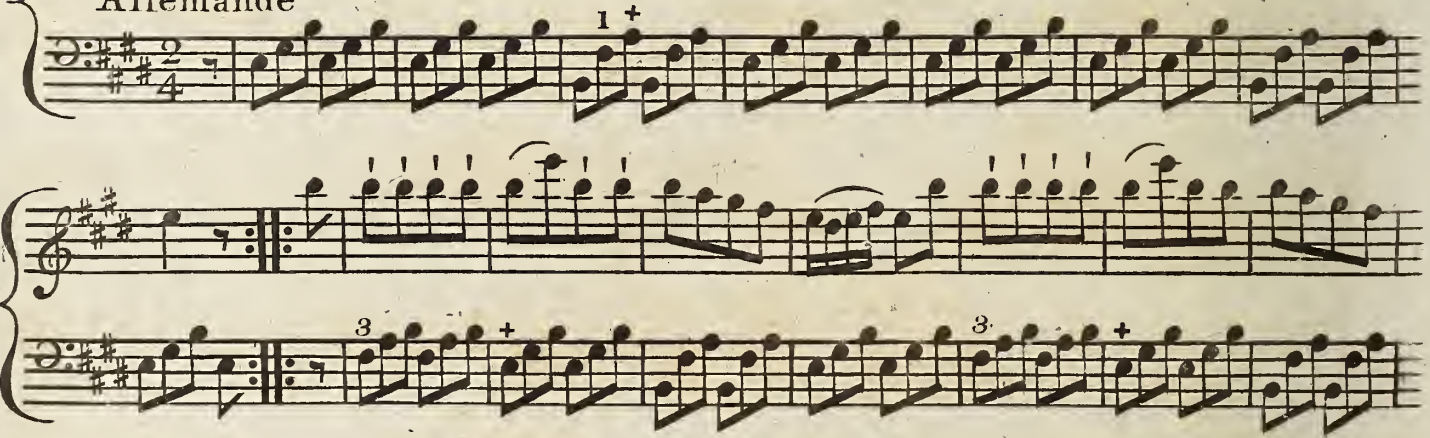
Modulation of the Octave in E.



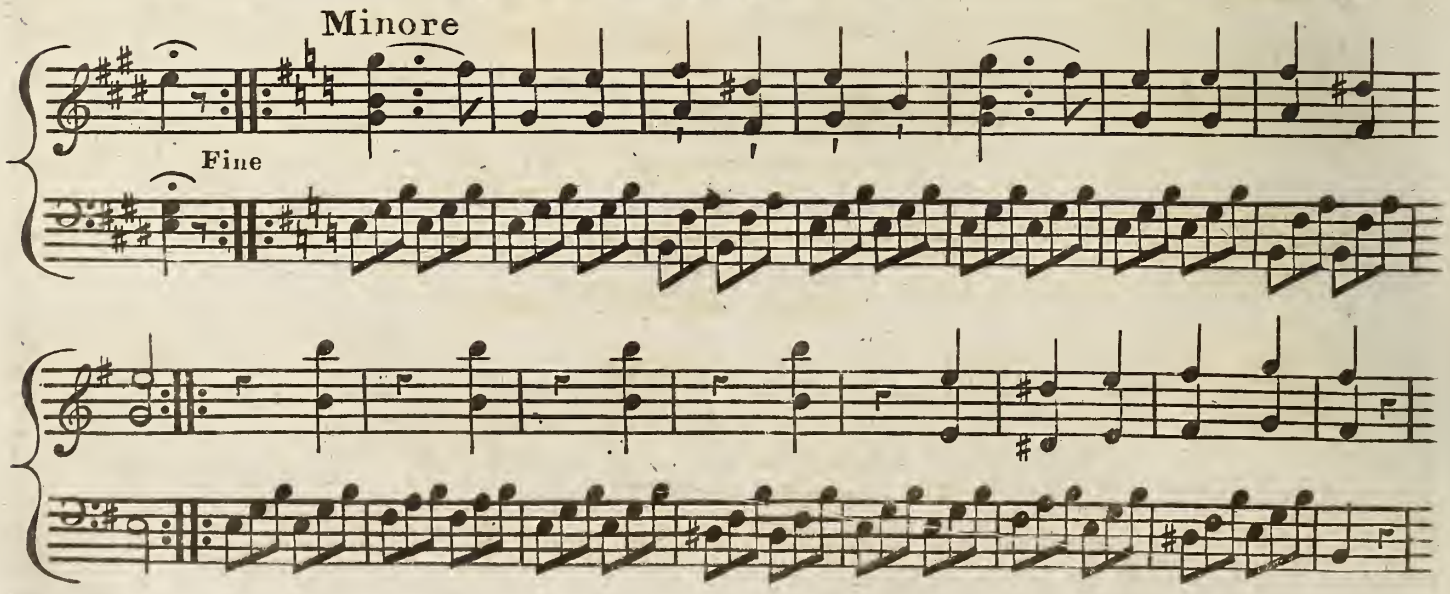
Edelmann

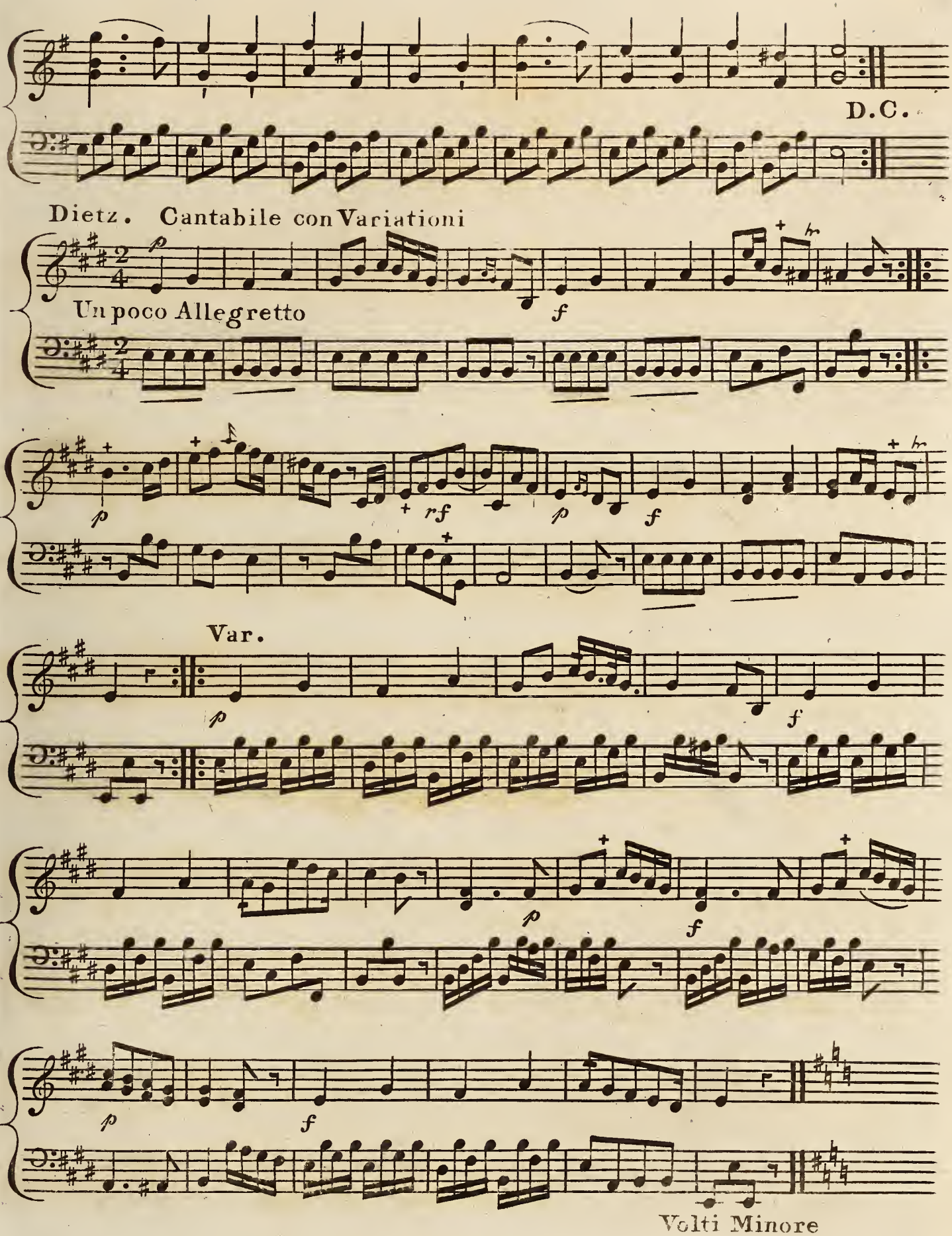


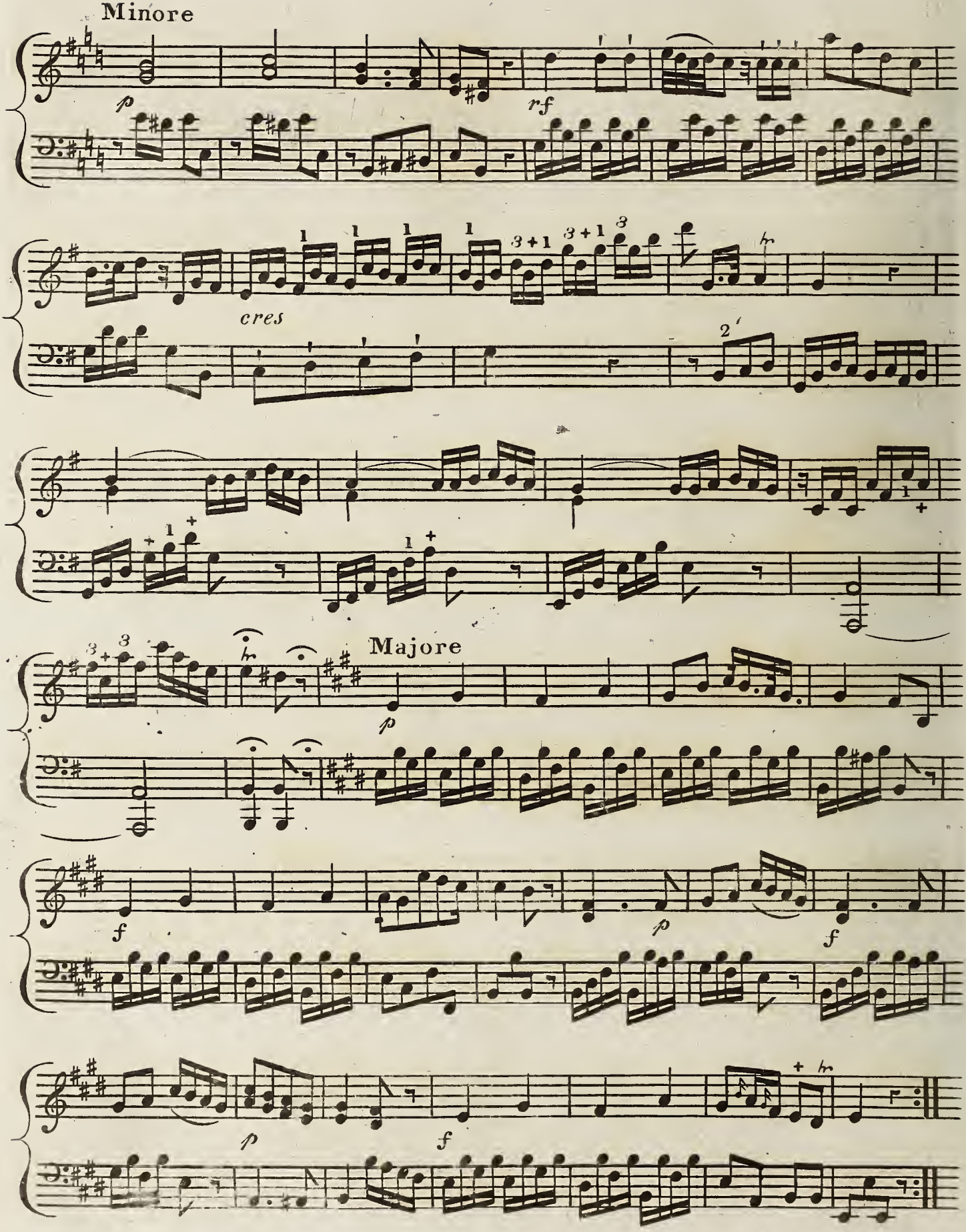
Allemande

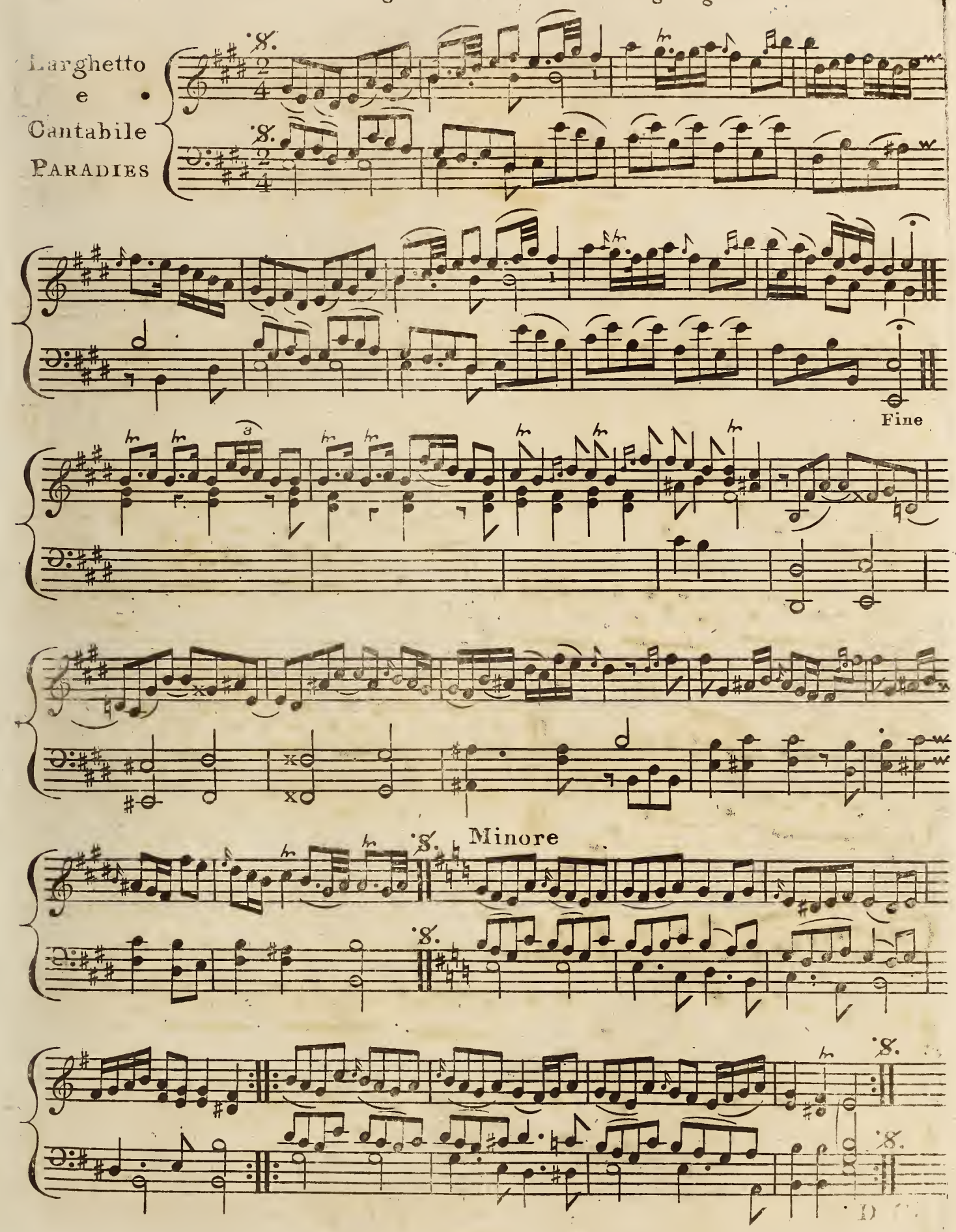


Minore



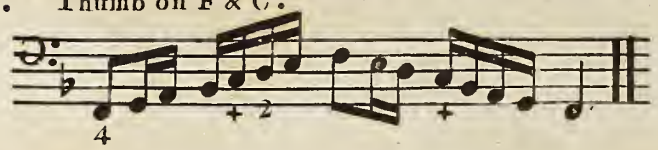

D.C.
Dietz. Cantabile con Variationi
Un poco Allegretto
Var.
Volti Minore


Minore
p
rf
cres
Majore
p
f
p
f
p
f

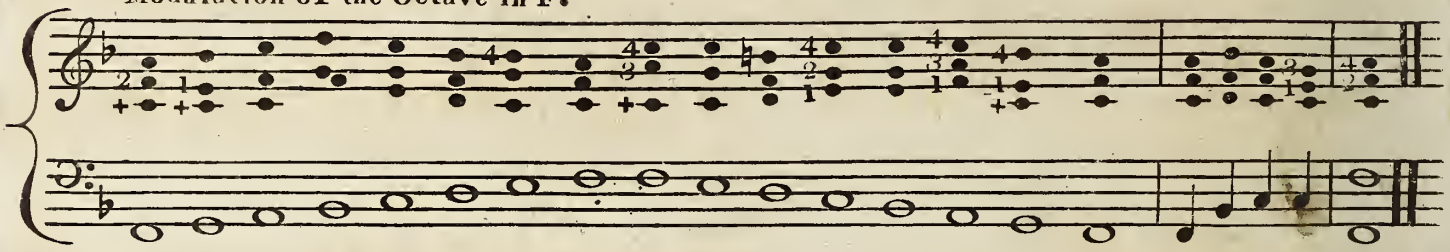

Larghetto
e
Cantabile
PARADIES
Fine
Minore
D

Key of F, with a Major or sharp Third.

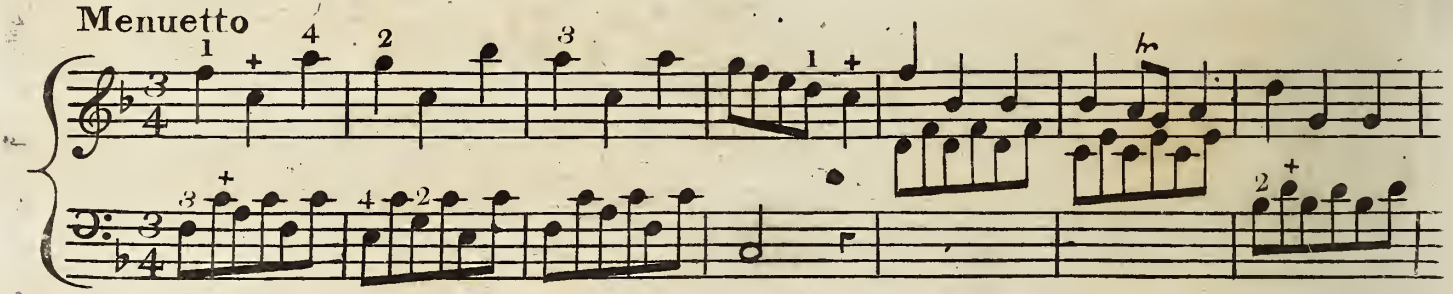
Fingering in the Key of F. Thumb on F & C.

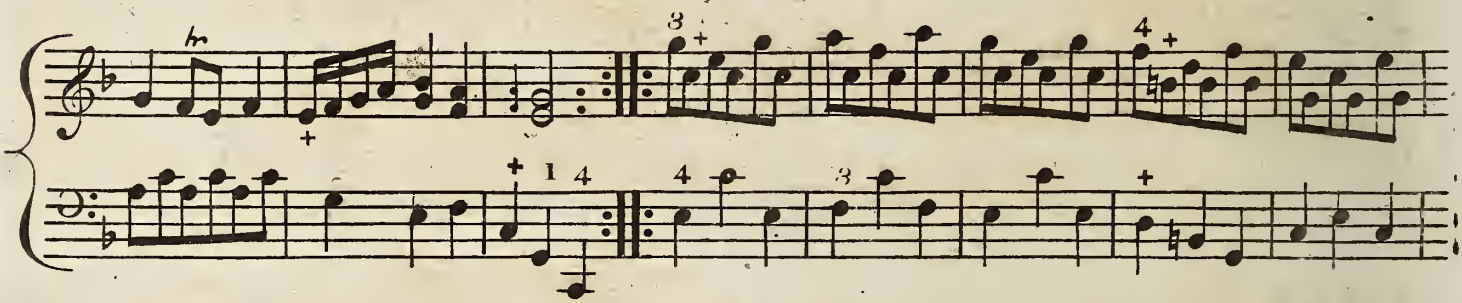


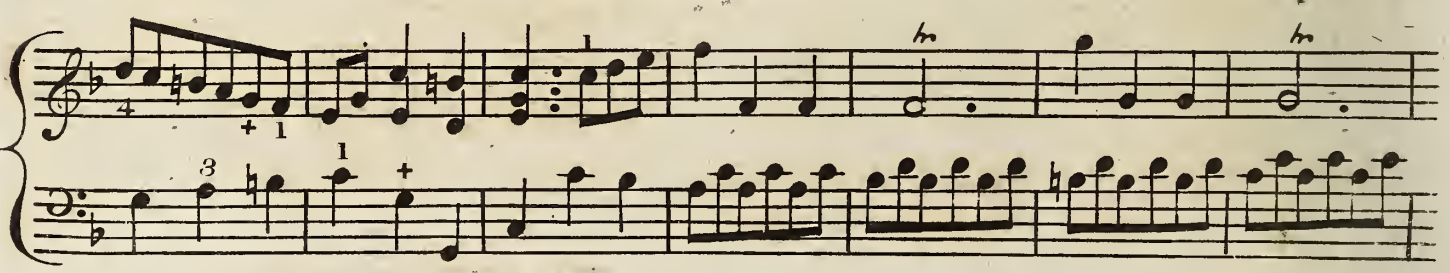
Modulation of the Octave in F.

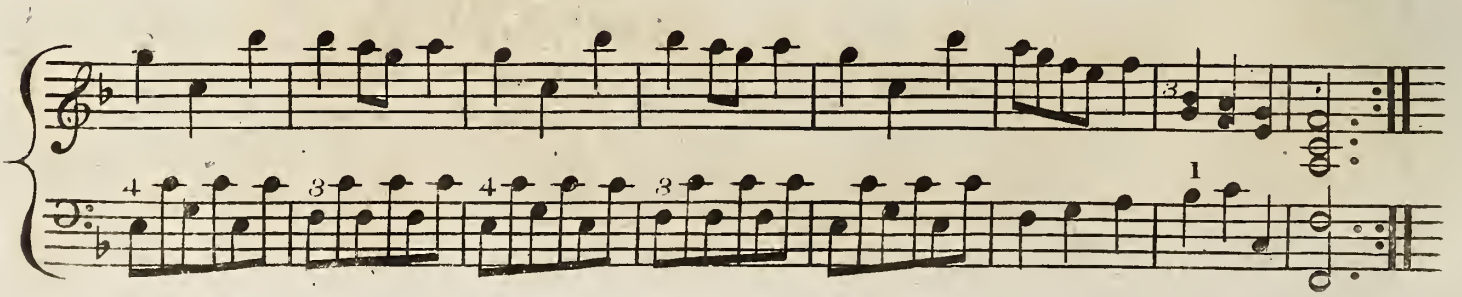


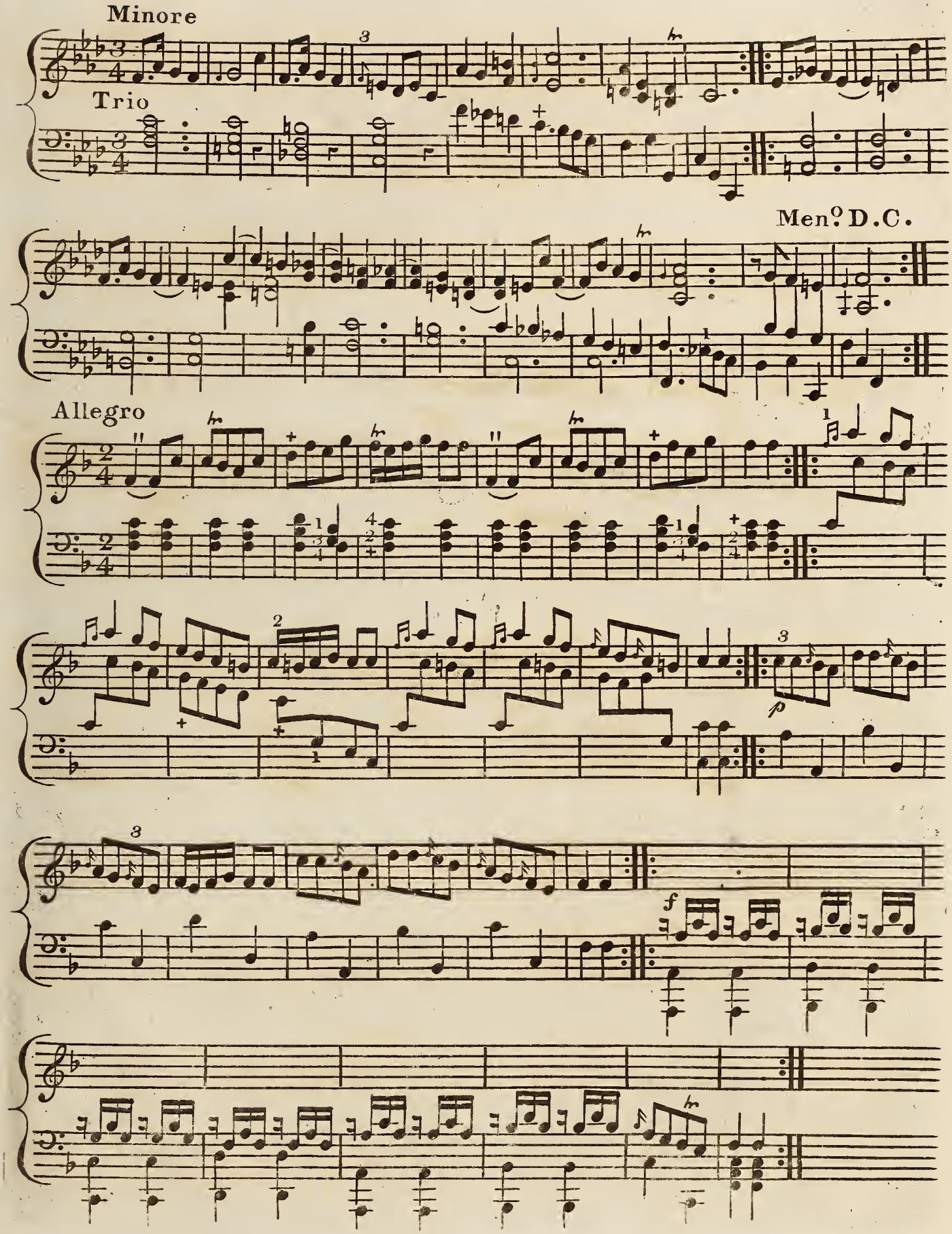
Menuetto

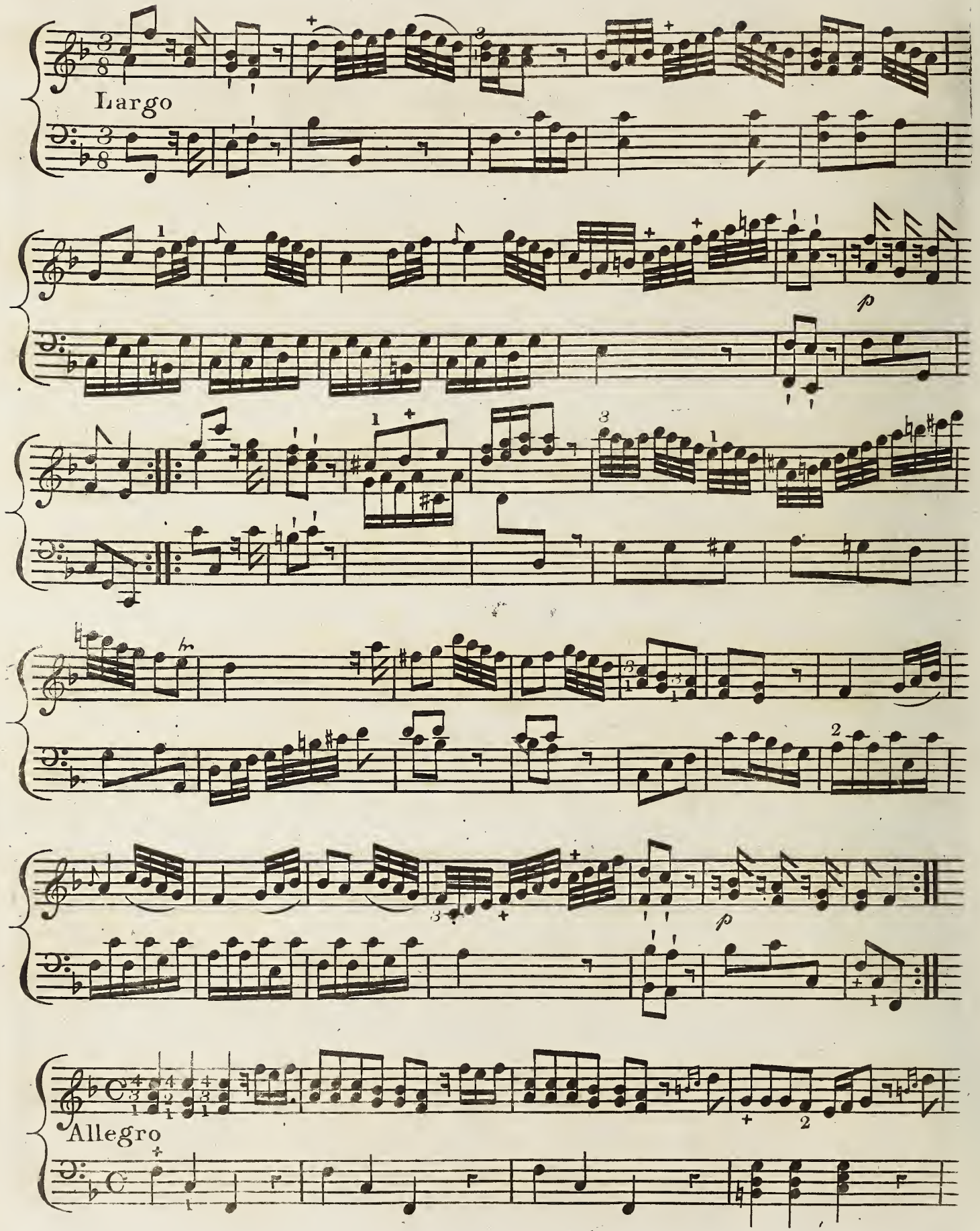


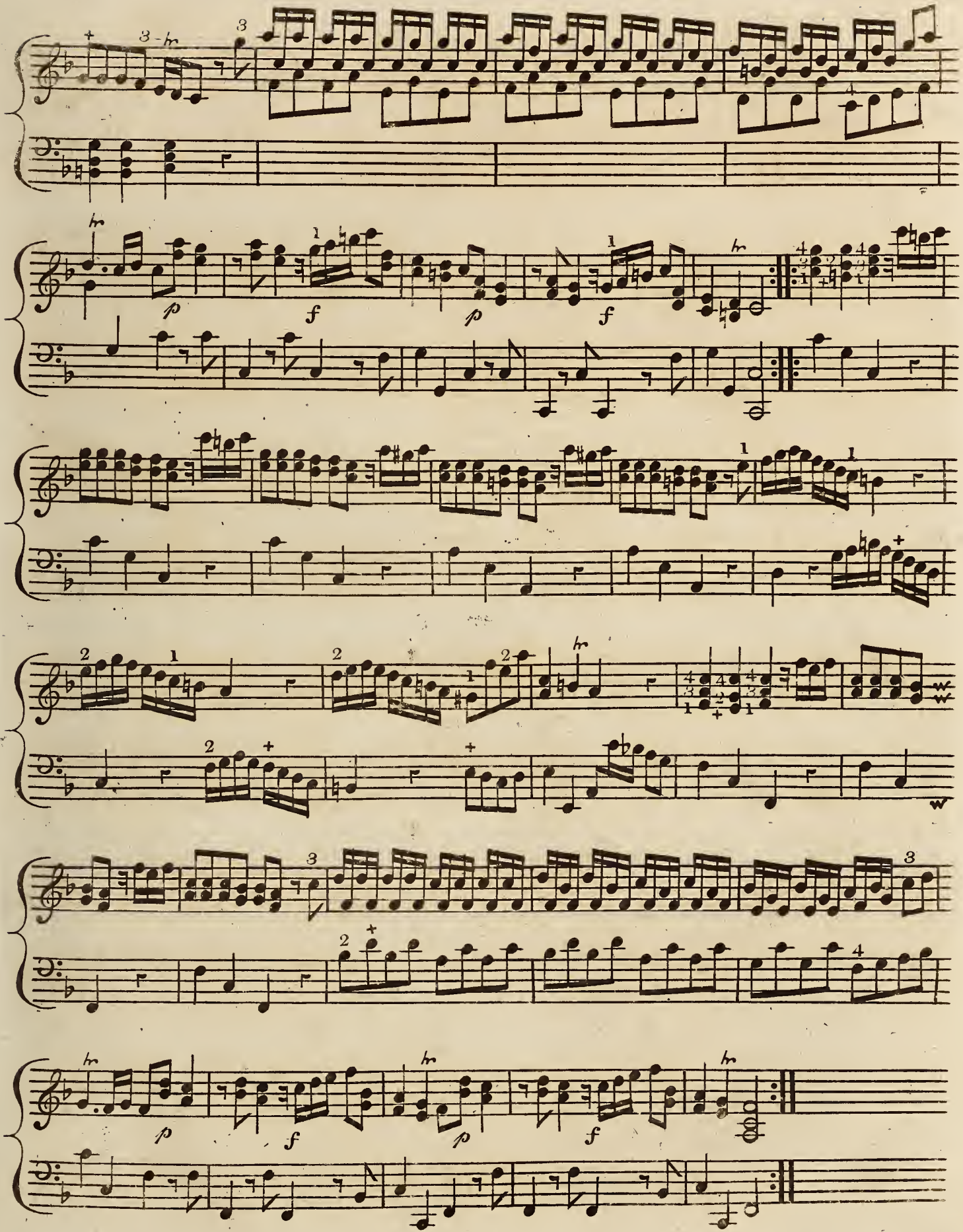


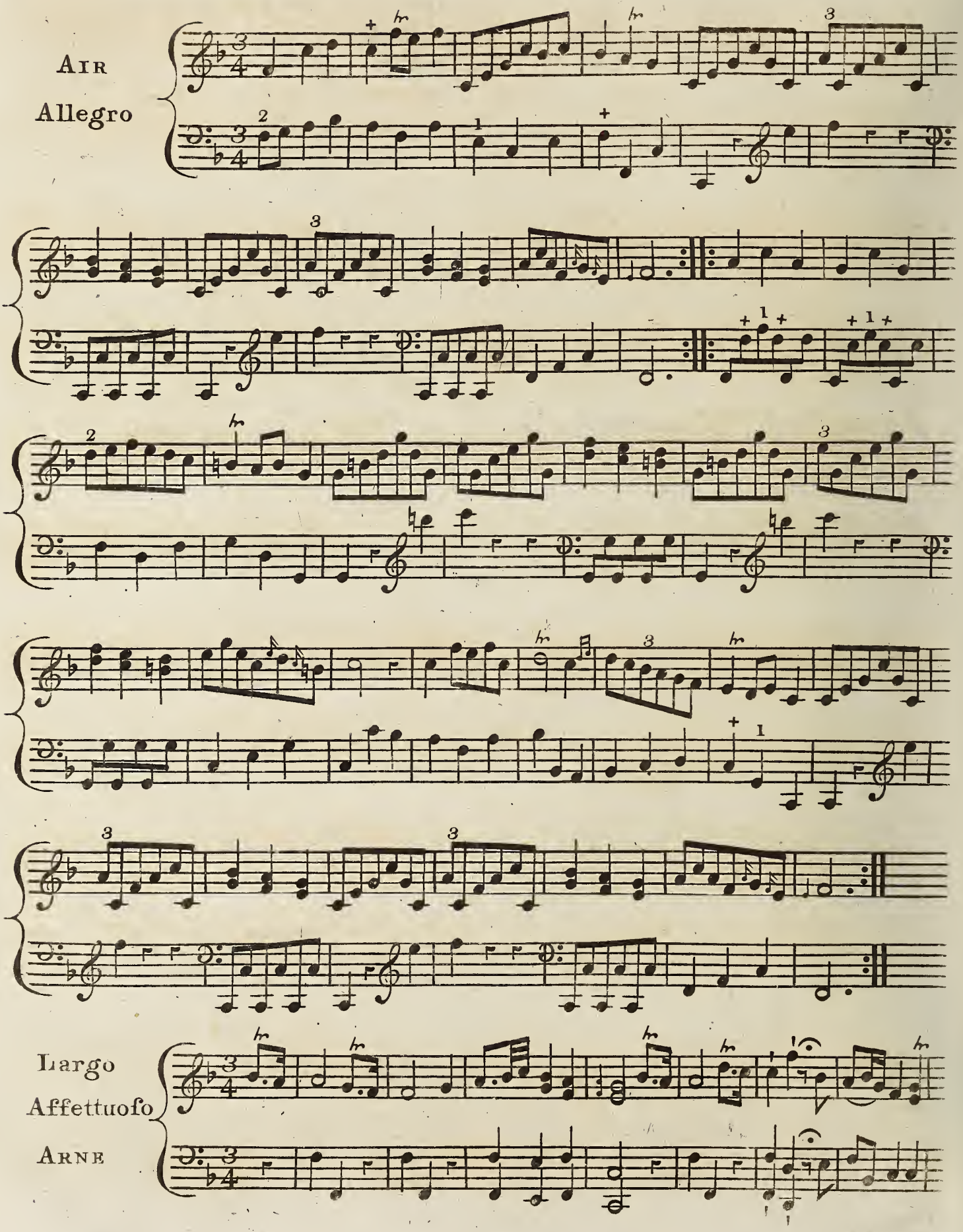


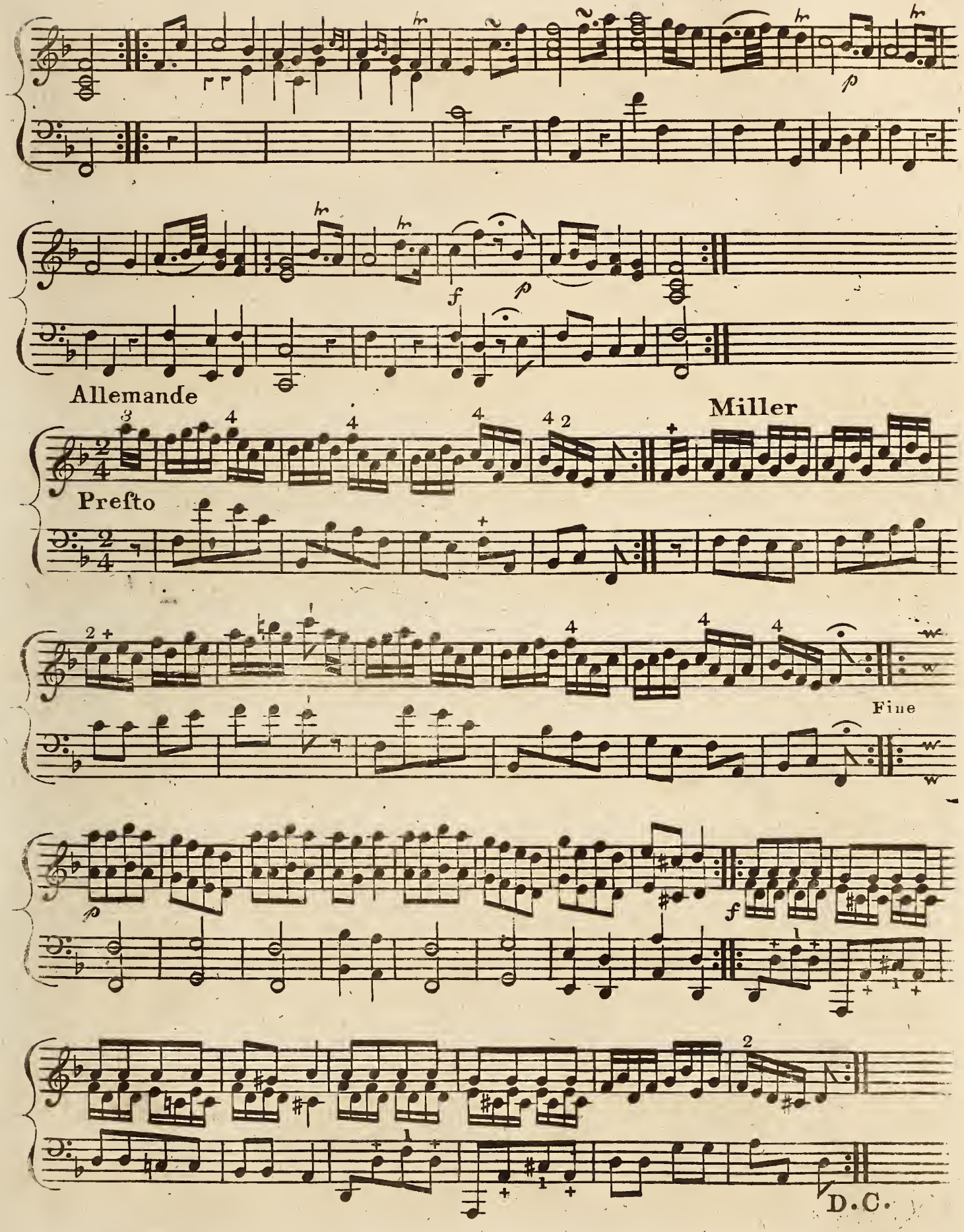



Minore
Trio
Men.o D.C.
Allegro
p
f


Largo
p
Allegro




Air
Allegro
Largo
Affettuoso
Arne

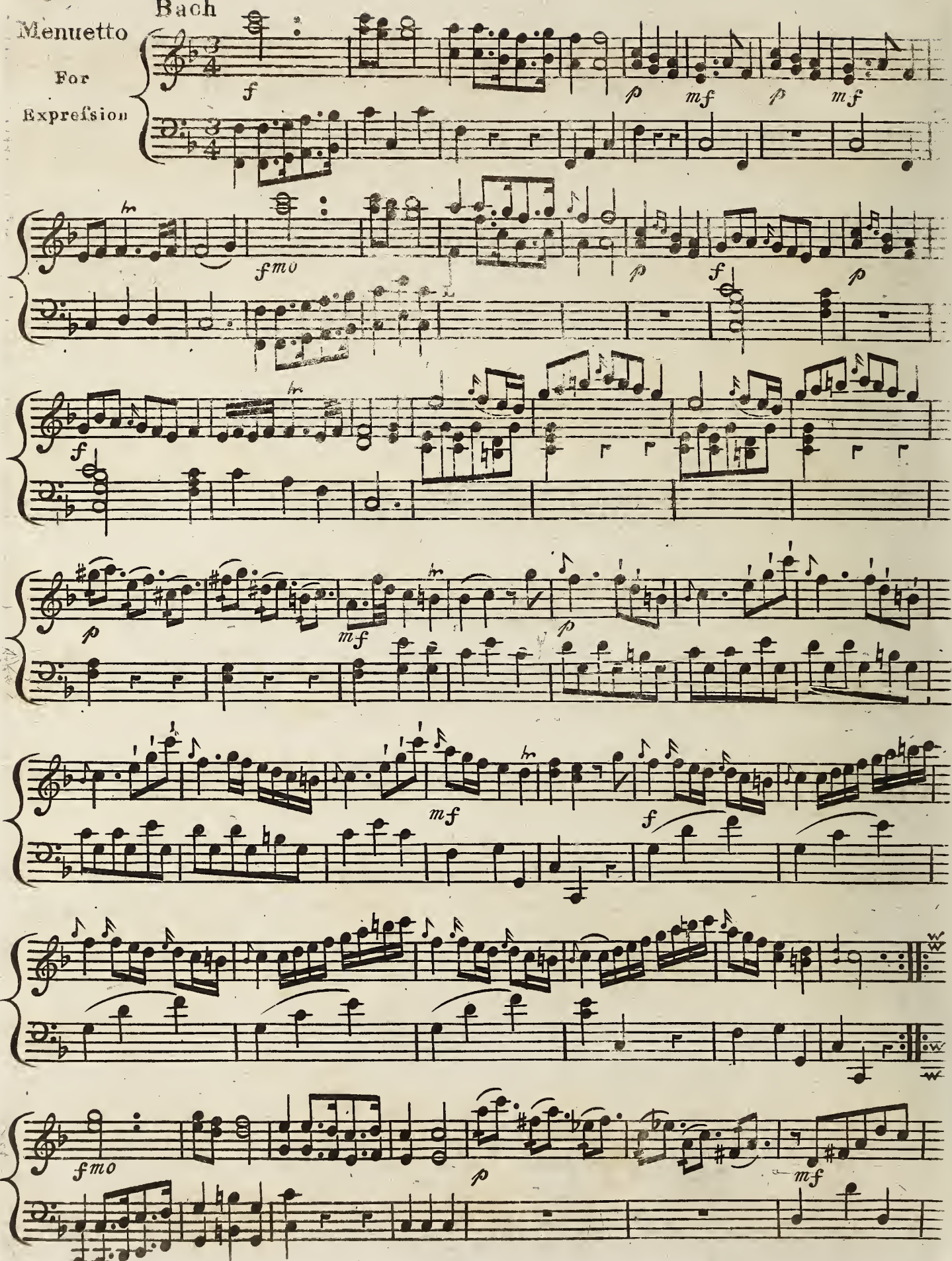

Allemande
Miller
Presto
Fine
D.C.

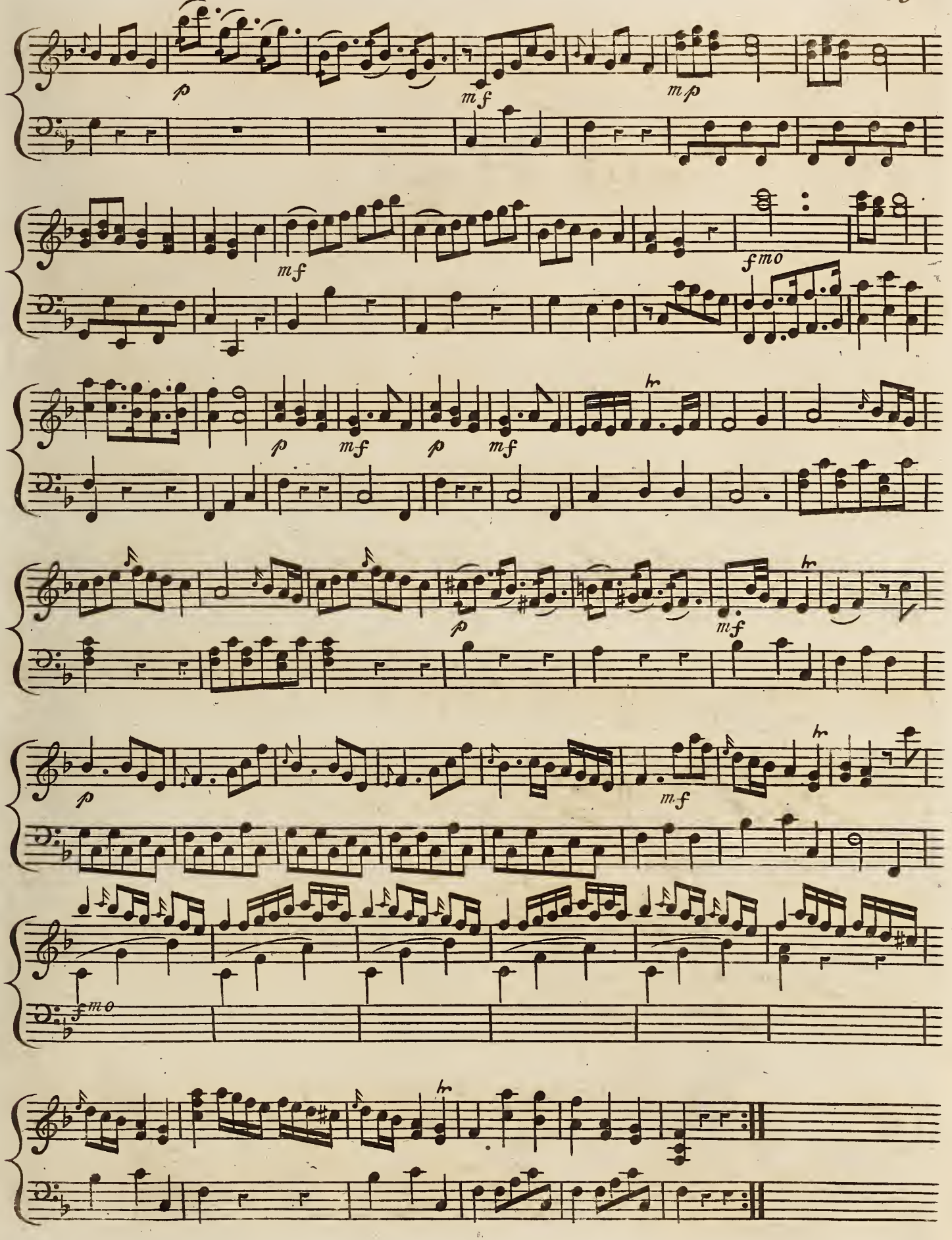
Bach

Menuetto

For

Expreſsion

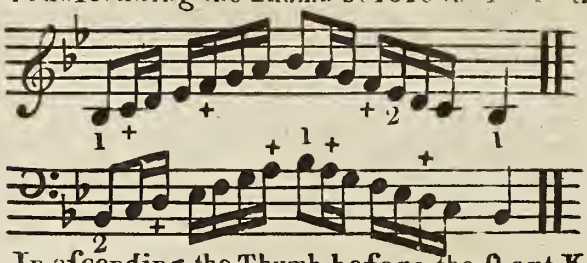



p
mf
mp
mf
fmo
p
mf
p
mf
p
mf
p
mf
fmo

Key of B♭, with a Major or sharp Third.

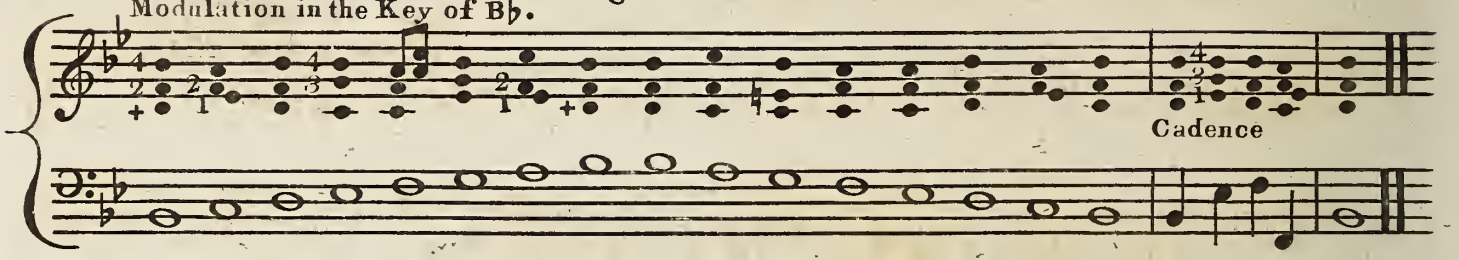
In aſcending the Thumb after the ſhort Keys,
in deſcending the Thumb before the ſhort Keys.

Fingering in the Key of B♭

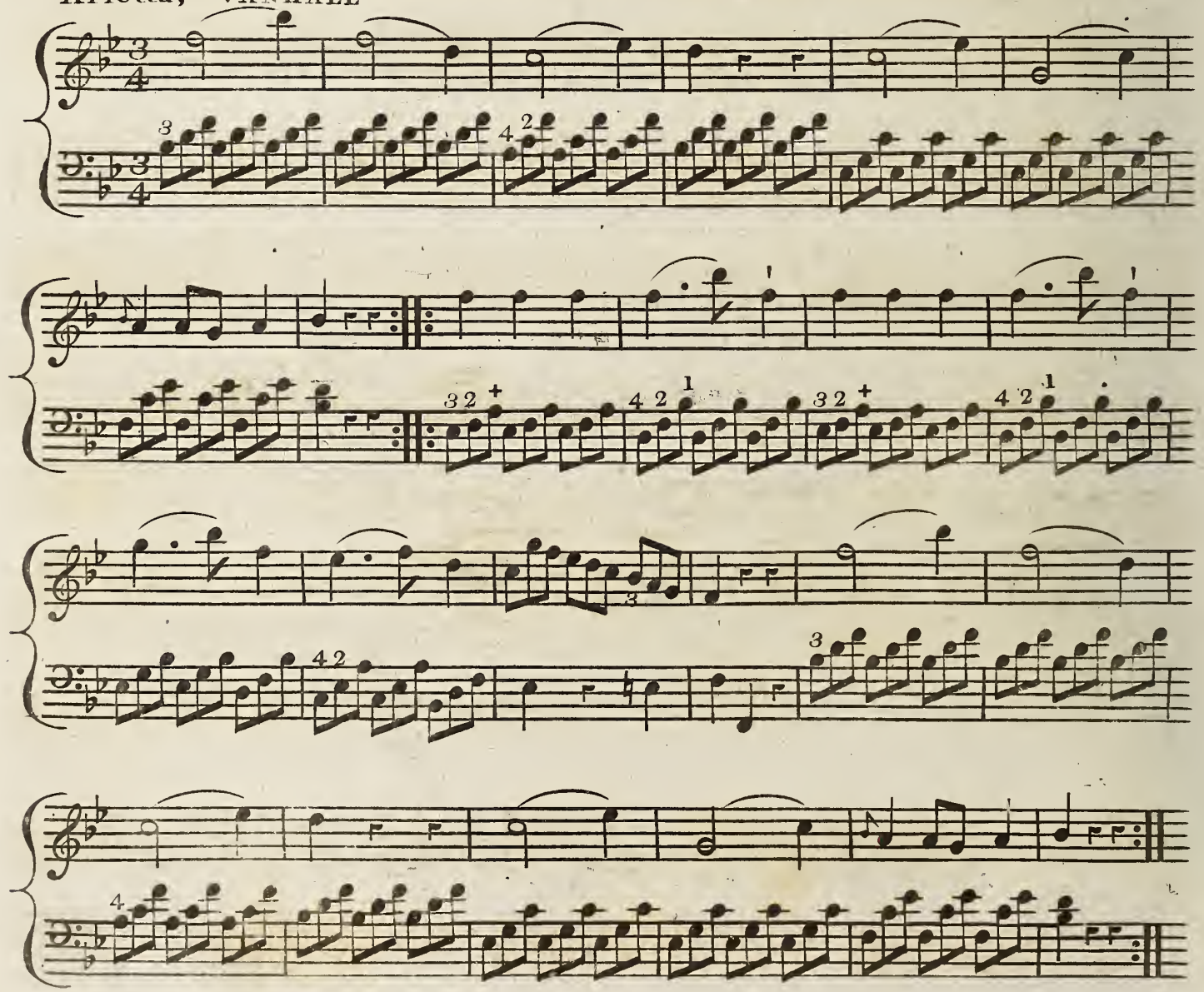


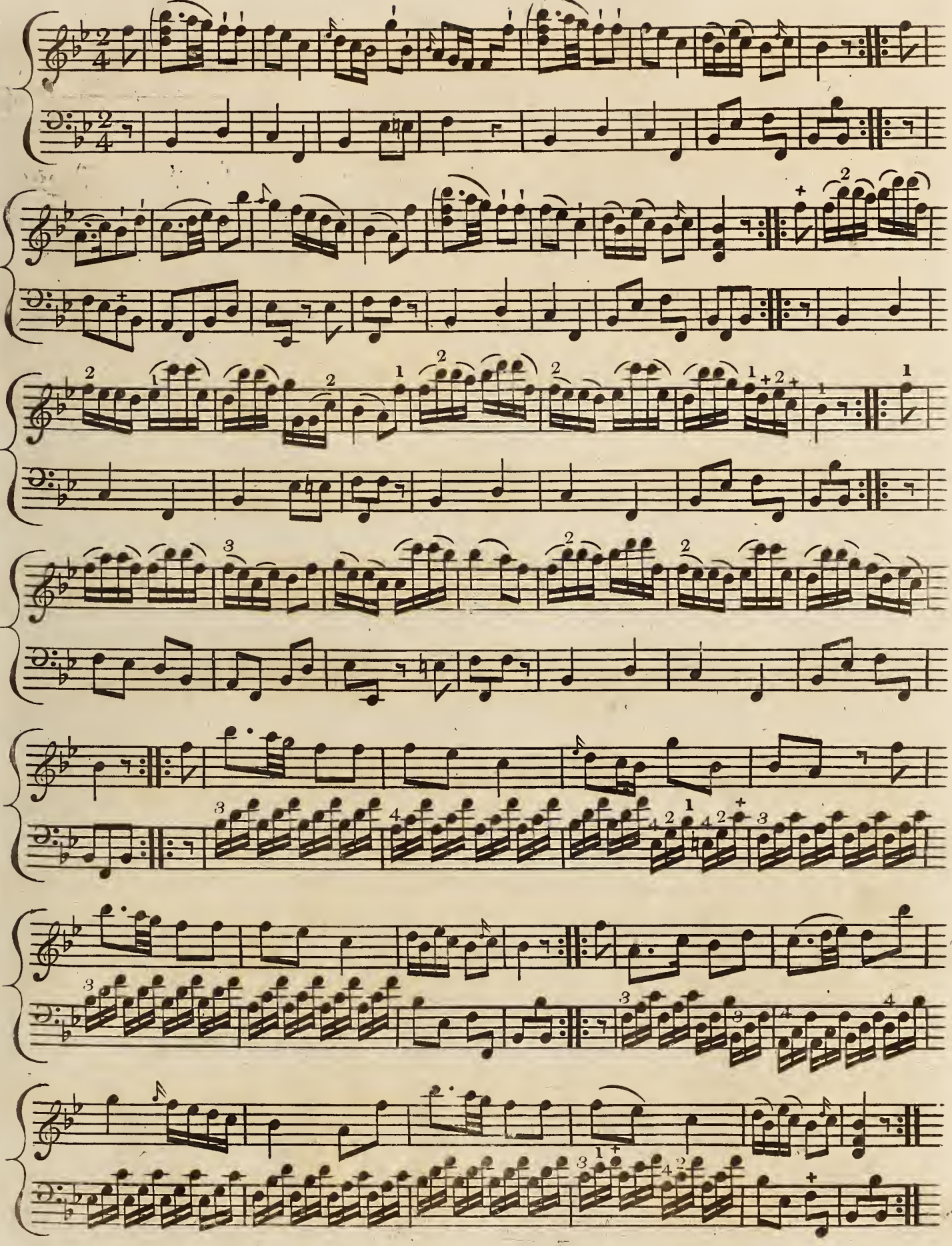
In aſcending the Thumb before the ſhort Keys,
in deſcending the Thumb after the ſhort Keys.

Modulation in the Key of B♭.

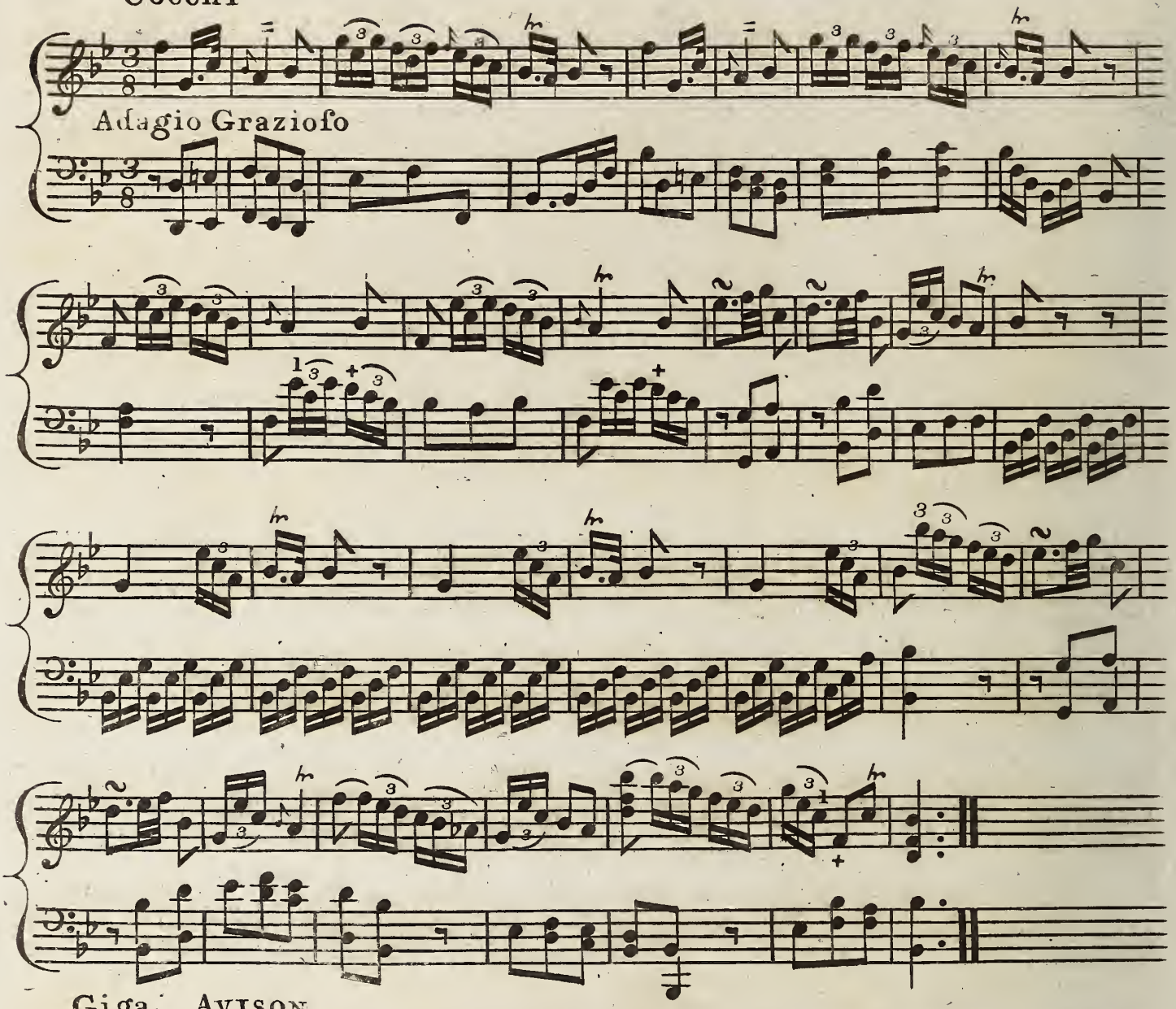


Arietta, VANHALL

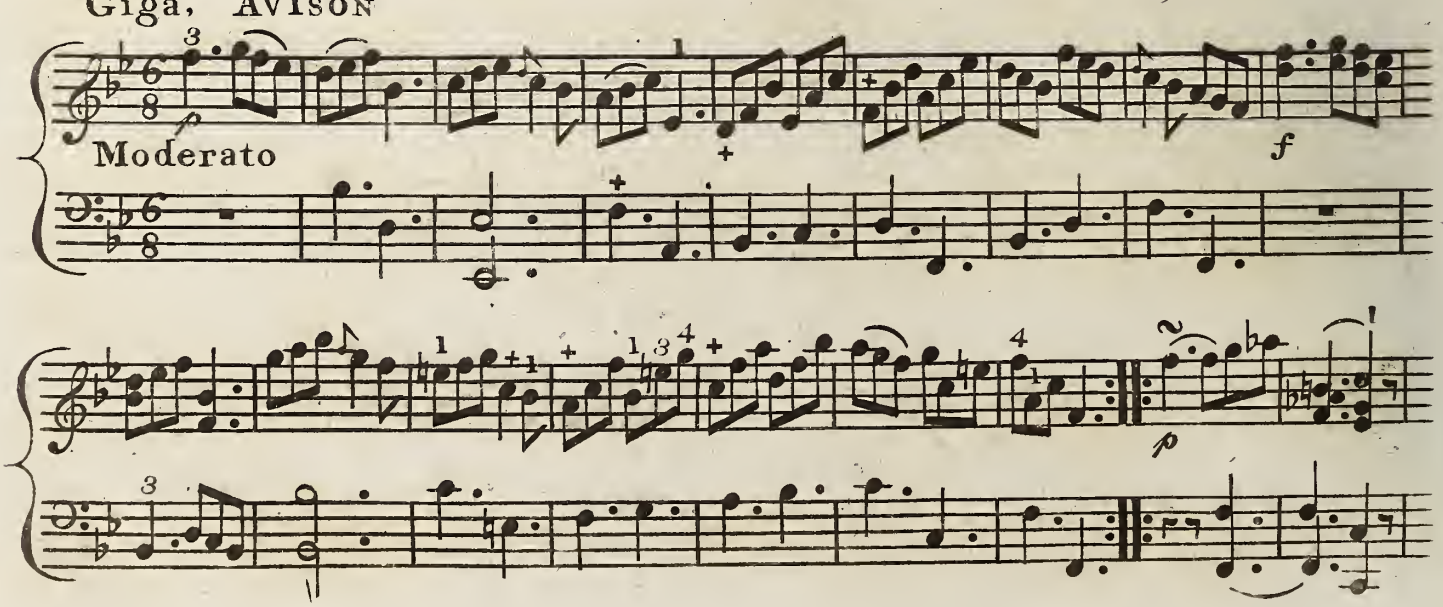


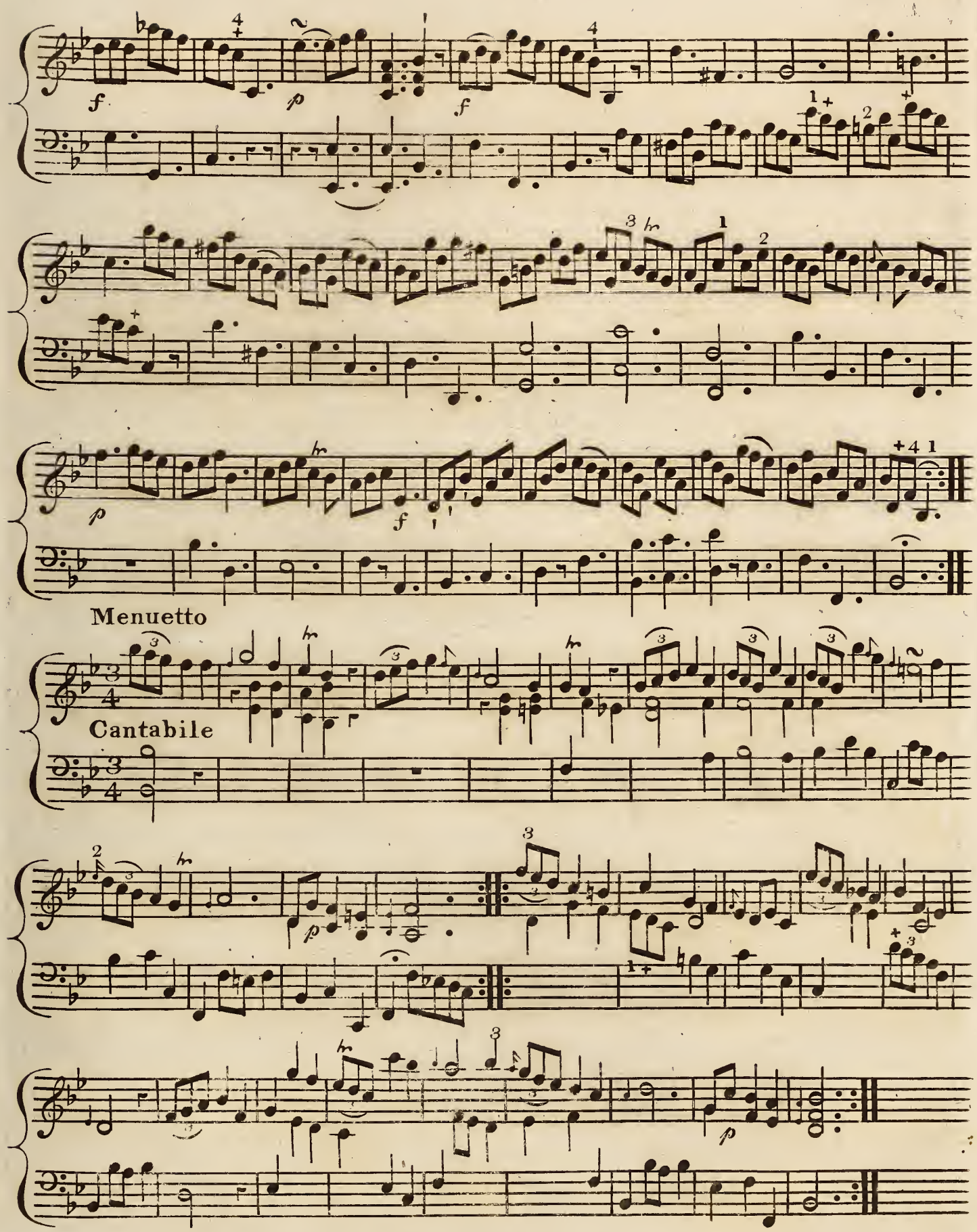


Cocchi



Giga, Avison




Menuetto
Cantabile

Key of E♭, with a Major or ſharp Third.

In aſcending the Thumb after the ſhort Keys,
in deſcending the Thumb before the ſhort Keys.

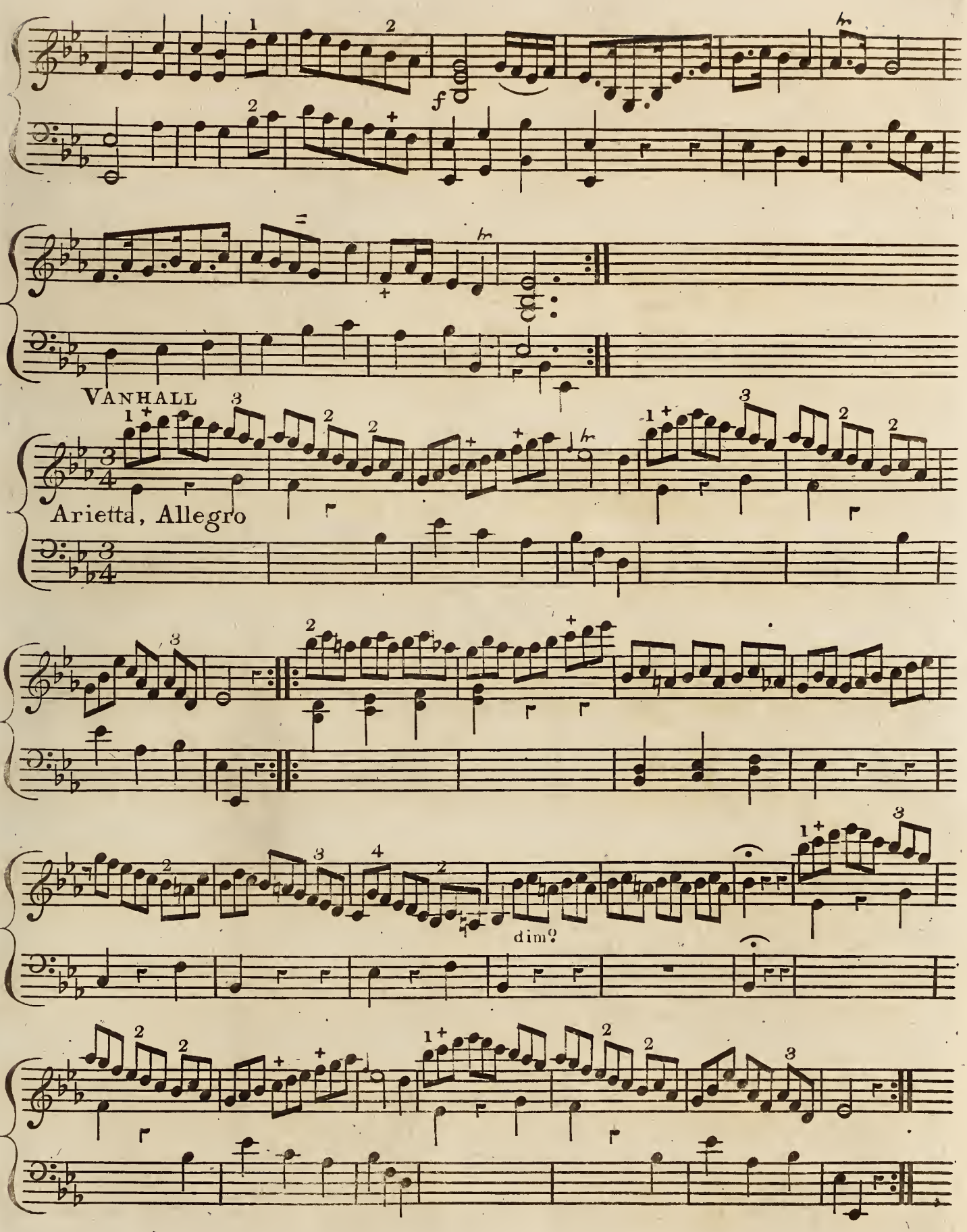
Fingering in the Key of E♭.

In aſcending the Thumb before the ſhort Keys,
in deſcending the Thumb after the ſhort Keys.

Modulation in E♭.

Cadence

Menuetto


f
VANHALL
Arietta, Allegro
dim?

EDELMANN

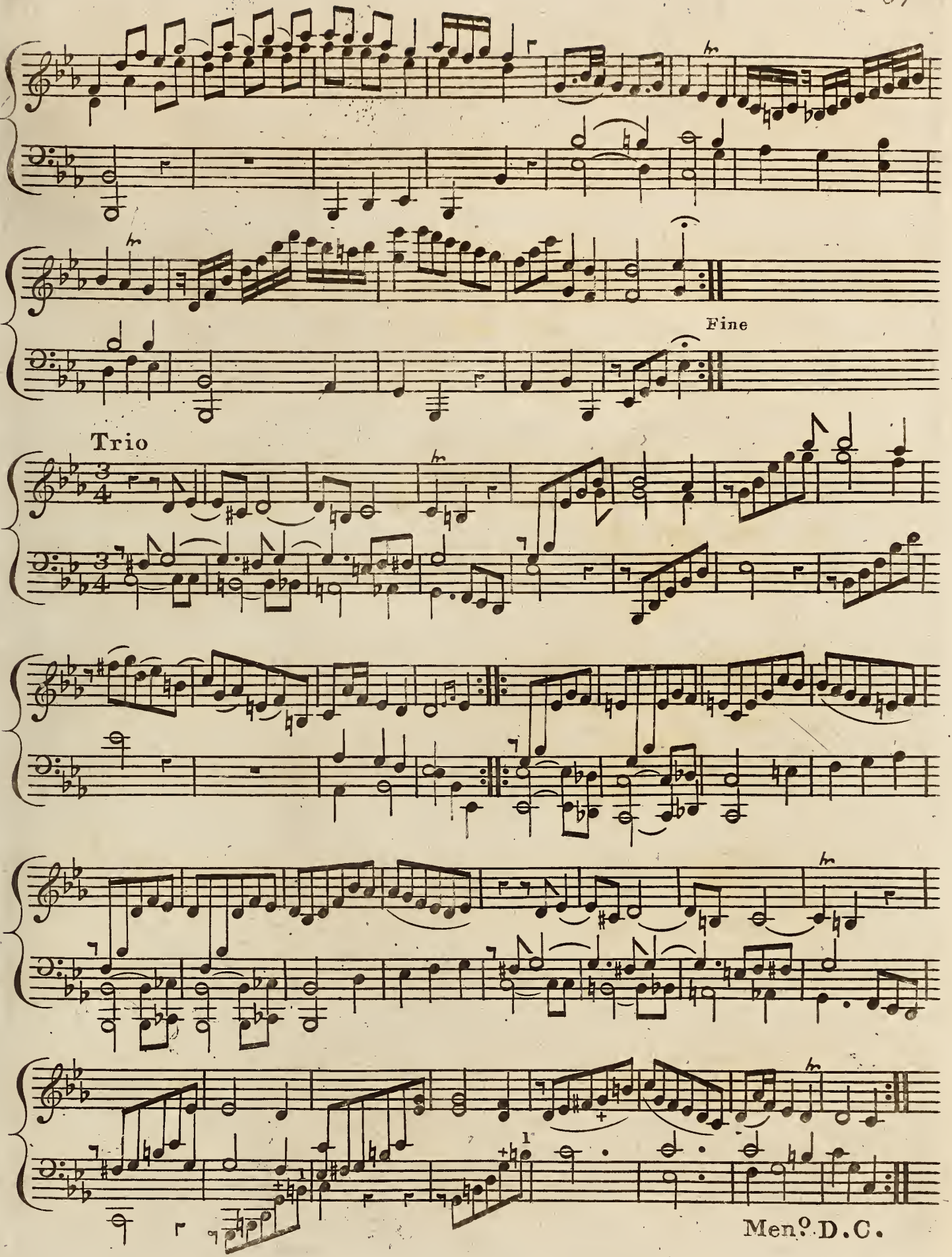
Allemande

Fine

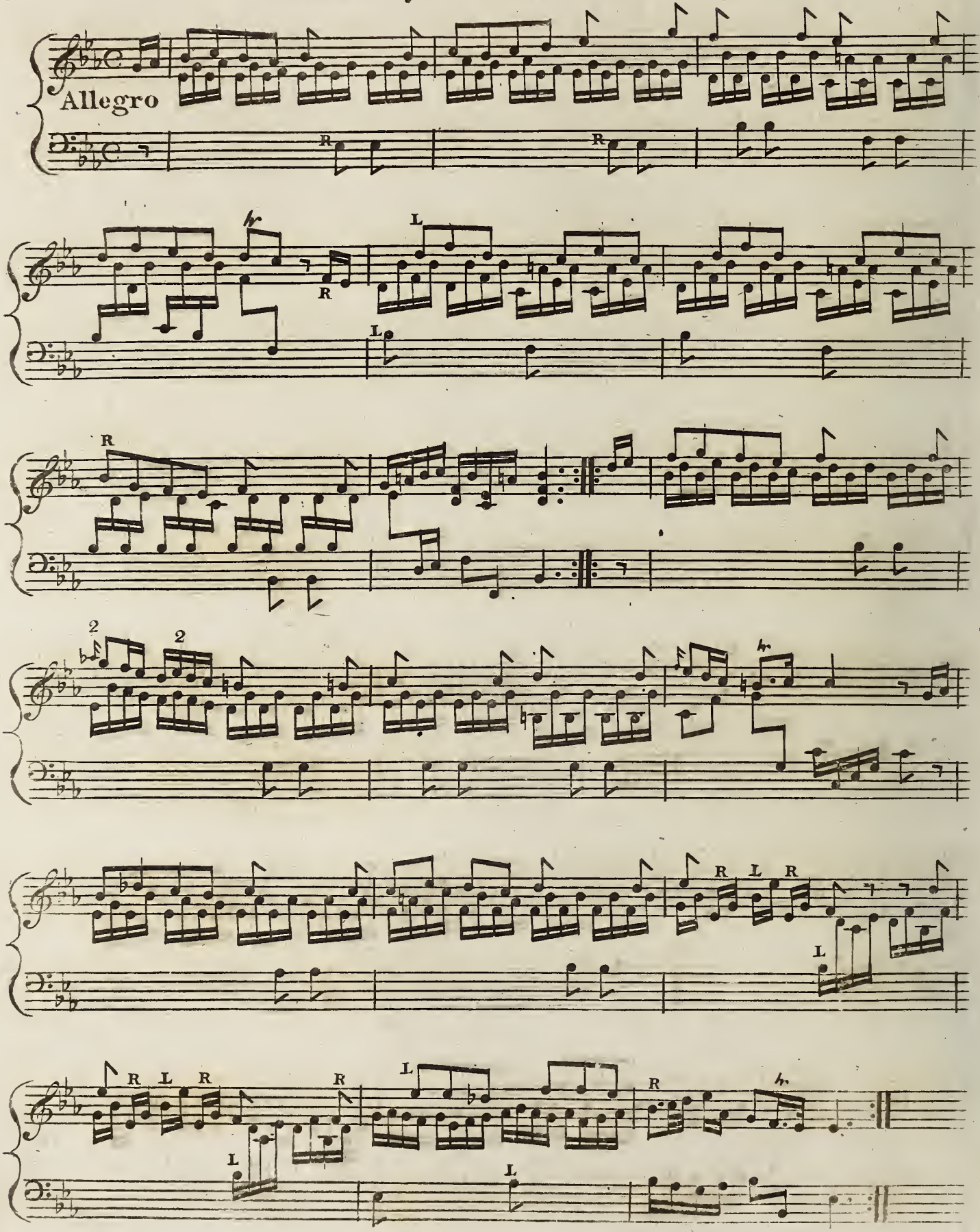
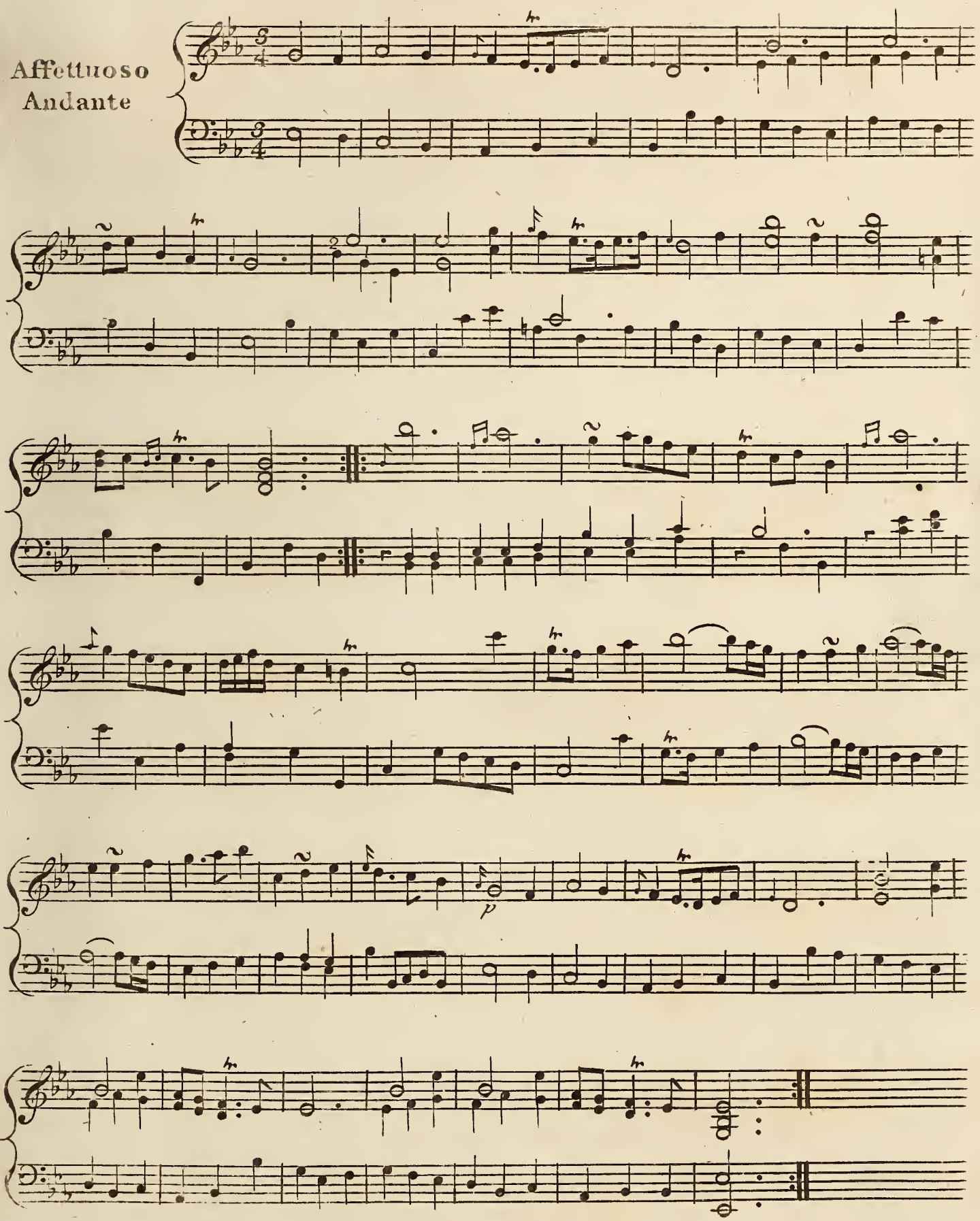
D.C.

Schobert

Tempo di Menuetto


Fine
Trio
Men.º D.C.

Compoſed by the King of Pruſsia



Air by M.r Handel in Berenice